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TSCHAIKOWSKY
SYMPHONY NO. 2, C MINOR
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Edition Eulenburg

SYMPHONY No. 2

C minor

("Little Russian")

by

Peter Iljitsch Tschaikowsky

Op. 17

First performed 26th Jan. / 7th Feb. 1873 at Moscow, Imperial Music Society, Nikolaus Rubinstein conducting

Foreword by Gerald Abraham

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2 Fagotti

*

4 Corni in F
2 Trombe in C
3 Tromboni
Tuba

*

Timpani
Piatti
Gran cassa
Tam-tam

*

Violini I
Violini II
Viole
Violoncelli
Contrabassi

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Tchaikovsky: Symphony No. 2 in C minor

Tchaikovsky began the composition of his Second Symphony, Op. 17, in C minor, at Kamenka in June 1872. We know nothing of the details of its progress until November 2/14, when he wrote to his brother Modest that 'the symphony which I am just finishing has so occupied me that I am in no state to undertake anything else'. On the 15th/27th he told I. A. Klimenko that he was 'furiously busy orchestrating my new symphony'. Some six weeks later, on a visit to Petersburg, Tchaikovsky played the finale at a musical evening in Rimsky-Korsakov's flat: 'The whole company nearly tore me to pieces in rapture, and Mme. Korsakov, with tears in her eyes, asked if she might arrange it for piano duet'. And this is easily understandable; in none other of his symphonies does Tchaikovsky approach so closely to the ideals of Rimsky-Korsakov and his friends. In the finale he treats an Ukrainian folk-song, 'The Crane', in the manner of Glinka's 'Kamarinskaya' and another folk-song opens and closes the first movement as well as playing an important part in the development section of the *Allegro*. The scherzo is closely related in style to scherzi by Rimsky (First Symphony) and Borodin (First Symphony). Only Tchaikovsky's second movement, the rather Raffish *Andantino marziale* lifted bodily from the destroyed opera 'Undine' of 1869 (where it had figured as a wedding march), might have pleased them less.

The new symphony was first performed under Nicholas Rubinstein at the seventh symphony concert of the Moscow branch of the Russian Musical Society on January 26/February 7, 1873, and received so enthusiastically that it was repeated at the tenth concert on March 27/April 8. In the interval it had been played at Petersburg under Na-

Tschaikowsky begann die Komposition seiner 2. Symphonie in C moll im Juni 1872 in Kamenka. Wir kennen keine Einzelheiten über den Fortgang bis zum 2./14. November, als er an seinen Bruder Modest schrieb: "die Symphonie, die ich gerade beende, hat mich so beschäftigt, dass ich nichts Anderes anfangen kann." Am 15./27. sagte er zu I. A. Klimenko: "ich bin eifrig dabei, meine neue Symphonie zu instrumentieren". Etwa 6 Wochen später, bei einem Besuch in Petersburg, spielte er das Finale bei einem musikalischen Abend in Rimsky-Korsakows Wohnung vor: "die ganze Gesellschaft riss mich fast in Stücke vor Entzücken, und Mme. Korsakow fragte mich mit Thränen in den Augen, ob sie das für Klavier 4 händig arrangieren dürfe". Das ist leicht verständlich; denn in keiner anderen seiner Symphonien kommt Tschaikowsky dem Styl Rimsky-Korsakows und seiner Freunde so nahe. Im Finale behandelt er ein ukrainisches Volkslied "Der Kranich" nach Art von Glinkas "Kamarinskaja", und ein anderes Volkslied eröffnet und beschliesst den 1. Satz und spielt eine wichtige Rolle im Durchführungsteil des *Allegro*. Das Scherzo steht im Styl nahe dem von Rimsky (1. Symphonie) und Borodin (1. Symphonie). Nur Tschaikowskys 2. Satz, das an Raff anklingende *Andantino marziale*, das er genau der zerstörten Oper "Undine" von 1869 entnommen hatte, wo es als Hochzeitsmarsch erschien, mag ihnen weniger gefallen haben.

Die Symphonie wurde zuerst aufgeführt unter Nikolaus Rubinstein im 7. Symphonie-Konzert der russischen Musik-Gesellschaft in Moskau am 26. January/7. Februar 1873 und wurde so begeistert aufgenommen, dass sie im 10. Konzert am 27. März/8. April wiederholt wurde. Inzwischen war sie in

pravnik on February 23/March 7. A piano duet arrangement by the composer himself was published by Bessel in 1874, but he hesitated over the expense of engraving the full score, procrastinated, and in the end neither score nor parts got printed. Ultimately Tchaikovsky regarded this as most fortunate.

On the very day after the first performance he expressed his dissatisfaction with the first three movements in a letter to V. V. Stasov. In November 1879 he asked Bessel to return the score, intending (as he told Mme. von Meck) to 'rewrite the first and third movements, revise the second, but only shorten the finale'. This he did very rapidly in Rome, rewriting 'almost half the first movement' before lunch on December 18/30. On January 4/16, 1880, he reported to Taneev:

> "At the moment I'm busy with the revision of my Second Symphony. I have written the first movement afresh, with the exception of the introduction and coda which remain as before. The first theme of the *Allegro* is different and the former first has been turned into the second. This movement is now short, concise and not difficult. If anything deserves the epithet *impossible* [this refers to complaints of the alleged 'impossibility' of passages in the First Suite for orchestra], it was this first movement in its original form. My God, how difficult and noisy and disconnected and obscure it was! The *Andante* remains unchanged. The scherzo has been radically revised. In the finale I've made an enormous cut: directly after the long pedal before the recapitulation of the first theme after the development, I've gone straight into the second. [Here he quotes bars 505-514 of the definitive version]. All this is already almost completely done. Now the question arises: how to get this unlucky symphony away from Bessel? For seven years he has been

Petersburg am 23. Februar/7. März unter Naprawnik aufgeführt worden. Ein Arrangement für Klavier 4 händig vom Komponisten selbst erschien 1874 bei Bessel; aber weder Partitur noch Stimmen wurden gedruckt, weil der Verlag wegen der Stichkosten zögerte. Schliesslich betrachtet Tschaikowsky diesen Aufschub als sehr glücklich; denn schon am Tage nach der Première drückt er in einem Brief an W. W. Stassow seine Unzufriedenheit über die 3 ersten Sätze aus. Im November 1879 bat er Bessel um Rücksendung der Partitur, weil er, wie er Mme. von Meck mitteilte, den 1. und 3. Satz neu schreiben, den 2. revidieren und im 4. eine Kürzung vornehmen wolle. Das alles tat er sehr rasch in Rom, indem er "fast die Hälfte des 1. Satzes" vor dem Lunch am 18./30. Dezember neu schrieb. Am 4./16. Januar 1880 berichtet er an Tanejew:

> Augenblicklich bin ich mit der Revision meiner 2. Symphonie beschäftigt. Ich habe den 1. Satz neu geschrieben mit Ausnahme der Einleitung und Coda, die so bleiben, wie bisher. Das erste Thema des *Allegro* ist anders, und das bisher erste Thema wird zweites. Dieser Satz ist jetzt kurz, knapp und nicht schwer. Wenn etwas das Beiwort *unmöglich* verdient, [das bezieht sich auf Klagen über die angebliche "Unmöglichkeit" von Stellen in der 1. Suite für Orchester] war es dieser 1. Satz in der ursprünglichen Gestalt. Mein Gott! Wie schwer, lärmend und zerrissen er war! Das *Andante* bleibt unverändert. Das Scherzo ist gründlich umgeformt. Im *Finale* habe ich einen enormen Strich gemacht; direkt nach deml angen Orgelpunkt vor der Reprise des ersten Themas nach der Durchführung bin ich sofort auf das zweite übergegangen. [Hier zitiert er die Takte 505-514 der endgiltigen Fassung]. Alles das ist schon fast fertig. Nun entsteht die Frage: wie

fobbing me off with the assurance that the score was being printed. I suppose that, thanks to his double-dealing, I can now substitute the new version: but who can guarantee that he will print the four-hand arrangement in the new version, and likewise the score and parts? I've written him a letter to which I've not yet received a reply. But I shall do everything possible to get it out of his hands."

A week later he wrote to the rival publisher Jurgenson:

"I shall burn the old score and if Bessel gets difficult, he shan't have either the old or the new one. I'm afraid that if there is a quarrel he may take it into his head to resurrect the destroyed score by means of the parts, but the parts belong to the Musical Society [to whom the Symphony was dedicated] and we have them in the Library. I am warning Karl Karlovich [Albrecht—a professor at the Moscow Conservatoire] that if he gets a request for the parts from Bessel he is not to hand them over. Bessel never had the parts himself."

The parts of the original version thus remained in the Moscow Conservatoire Library, where after the composer's death one of the librarians did reconstruct the score—which was published in 1954 in Vol. 15*b* of the Russian State Edition of Tchaikovsky's Complete Works. In 1956 the composer's four-hand arrangement of the original version was printed in Vol. 47.

Bessel published the definitive version in score, parts and four-hand arrangement immediately in 1880, and it was performed in Petersburg at the tenth symphony concert of the R.M.S. on January 31/February 12, 1881, under K. K. Zike (who also conducted the first Moscow performance on November 21/December 3 of the same year). None of the critics appears to have noticed the changes in the work.

kann ich diese unglückliche Symphonie von Bessel losbekommen? 7 Jahre lang hat er mich hingehalten mit der Zusage, dass die Partitur gedruckt wird. Ich nehme an, ich kann bei seiner Zweideutigkeit die 2. Fassung an die Stelle setzen; aber wer garantiert mir, dass er die 4händige Bearbeitung in der neuen Fassung druckt, und ebenso Partitur und Stimmen? Ich habe ihm einen Brief geschrieben, auf den ich keine Antwort bekommen habe. Aber ich will alles tun, um das Werk ihm aus den Händen zu nehmen.

Eine Woche später schrieb er an den Konkurrenzverlag Jurgenson:

Ich will die alte Partitur verbrennen; und wenn Bessel Schwierigkeiten macht, wird er weder die alte noch die neue bekommen. Ich fürchte, er wird im Falle eines Streites sich in den Kopf setzen, die alte Partitur nach den Stimmen wiederherzustellen; aber diese gehören der Musikgesellschaft [der die Symphonie gewidmet war], und wir haben sie in der Bibliothek. Ich warne Karl Karlowitsch (Albrecht, Professor am Moskauer Konservatorium), Bessel im Falle eines Ersuchens die Stimmen nicht auszuhändigen. Bessel hat die Stimmen niemals gehabt.

Somit blieben die Stimmen der ersten Fassung in der Bibliothek des Konservatoriums, wo nach dem Tode des Komponisten einer der Bibliothekare die Partitur rekonstruierte. Sie wurde 1954 durch den russischen Staatsverlag in Band 15b von Tschaikowskys sämtlichen Werken veröffentlicht. 1956 wurde Tschaikowskys 4händige Bearbeitung der ersten Fassung in Band 47 herausgegeben.

Bessel brachte endgiltig Partitur, Stimmen und 4händige Ausgabe der neuen Fassung 1880 heraus und sie wurde in Petersburg im 10. Symphonie-Konzert der Russischen Musikgesell-

Taneev by no means shared the composer's view of the relative value of the two versions. Writing to Modest Tchaikovsky (December 15/27, 1898), he told him that he had just been comparing them:

"My God, what a difference! How good the old *Allegro* is, despite some imperfections — rambling modulations, which could be dispensed with, a beautiful first theme, a melodious, graceful second. How weak by comparison with this is the new *Allegro*! A poor first theme consisting of a three-note motive many times repeated, a still less interesting second theme [i.e. bar 102] worked in as countermelody to a snatch of the original first theme, a little bit of the original *Allegro* artificially stuck into the new one as a pretext for keeping fragments of the original development section: all this is manufactured, in no definite mood, laboured. It seems to me that in some future concert you ought to let peopie hear the real Second Symphony, in its original form. . . . The only things lacking are the parts for bass drum and cymbals in the finale. But it would be very easy to put them in from the printed score— the finale, except for one big cut, remains in its original form. When I see you I will play both versions and you will probably agree with me about the superiority of the first."

The first theme of the original *Allegro commodo* in 4/4 time:

Ex. 1

schaft am 31. Jan./12. Febr. 1881 aufgeführt, und zwar unter K. K. Sike, der auch die erste Moskauer Aufführung am 21. Nov./3. Dez. desselben Jahres dirigierte. Keiner der Kritiker scheint die Veränderung des Werkes bemerkt zu haben.

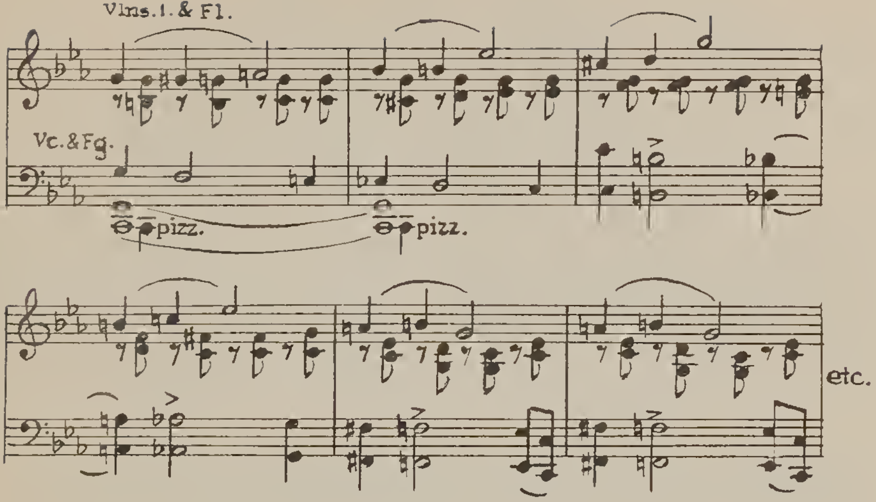
Tanejew teilte in keiner Weise die Meinung des Komponisten über den Wert der beiden Fassungen. In einem Brief an Modest Tschaikowsky vom 15./27. Dezember äussert er sich über den Vergleich:

Mein Gott, was für ein Unterschied! Wie gut ist das alte *Allegro* trotz einiger Unvollkommenheiten— weitläufiger Modulationen, die entbehrlich waren; cin schönes erstes Thema, ein melodisches, graziöses zweites. Wieviel schwächer ist im Vergleich das neue *Allegro*! Ein armseliges erstes Thema, aus einem Motiv mit drei Noten bestchend und viele Male wiederholt, ein noch weniger fesselndes zweites Thcma (Takt 102) als Gegenmelodie zu dem ursprünglichen, ersten Thema. etwas von dem ursprünglichen *Allegro* künstlich in das neue hineingezwängt als Vorwand, um Teile der ursprünglichen Durchführung beizubehalten; alles das ist künstliche Mache! Mir scheint, in einem künftigen Konzert sollte man das Publikum die wirkliche, zweite Symphonie hören lassen, in ihrer originalen Form . . . Das einzige, was fehlt, sind die Stimmen für Grosse Trommel und Becken im Finale. Aber es wäre leicht, sic in dic gedruckte Partitur einzusetzen. Das Finale bleibt, ausser einem langen Strich, in der ursprünglichen Form. Wcnn ich Sie sehe, will ich Ihnen beide Fassungen vorspielcn, und Sie werden mir sicher die Überlegenheit der ersten zugeben.

Das erste Thema des originalen *Allegro* lautet:

Ex. 1

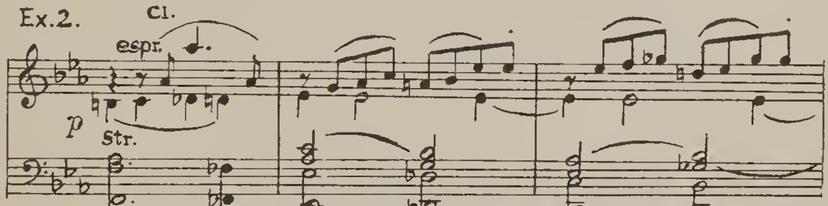
Ex. 1.

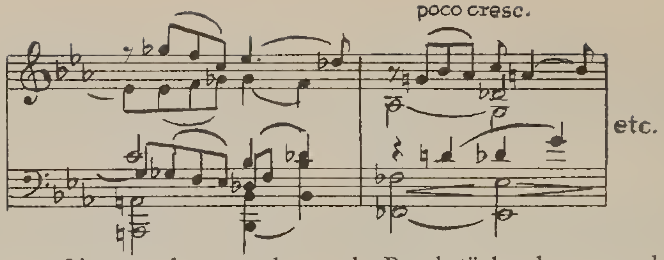


should be compared with bars 87ff. of the present *Allegro vivo* in 2/2. The 'melodious, graceful' second theme of the original score is also worth quoting:
Ex. 2

sollte mit Takt 87ff. des jetzigen *Allegro vivo* verglichen werden. Das "melodische, graziöse" zweite Thema der 1. Fassung verdient auch, zitiert zu werden:
Ex. 2

Ex. 2.

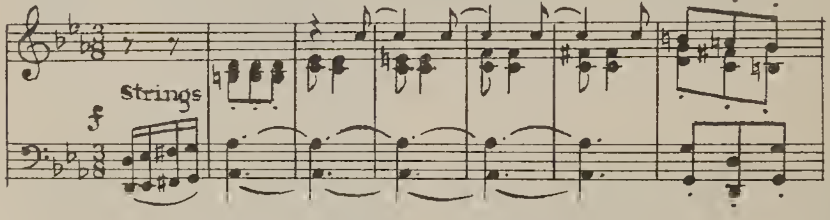




since fragments of it were also turned to account in the definitive version (e.g. bars 92-100). And it is interesting to see how Tchaikovsky altered the character of the scherzo while preserving the original harmonic basis and scoring:
Ex. 3

da Bruchstücke daraus auch in der 2. Fassung erscheinen, z.B. Takte 92-100. Es ist ferner interssant, zu sehen, wie Tschaikowsky den Charakter des Scherzo geändert hat, ohne die ursprüngliche, harmonische Basis oder die Instrumentation zu ändern:
Ex. 3

Ex.3.



The unfortunate nickname 'Little Russian' did not originate with the composer. 'Little Russia' was the name often given in Tsarist times to the Ukraine—to the great annoyance of Ukrainian patriots—and the critic Kashkin suggested in his 'Vospominaniya o Chaykovskom' (Moscow, 1896) that the Symphony might be called 'the Little Russian' because of the introduction of Ukrainian folk-melodies in the first and last movements. It may be added that Kashkin, like Taneev, preferred the original version of the first movement.

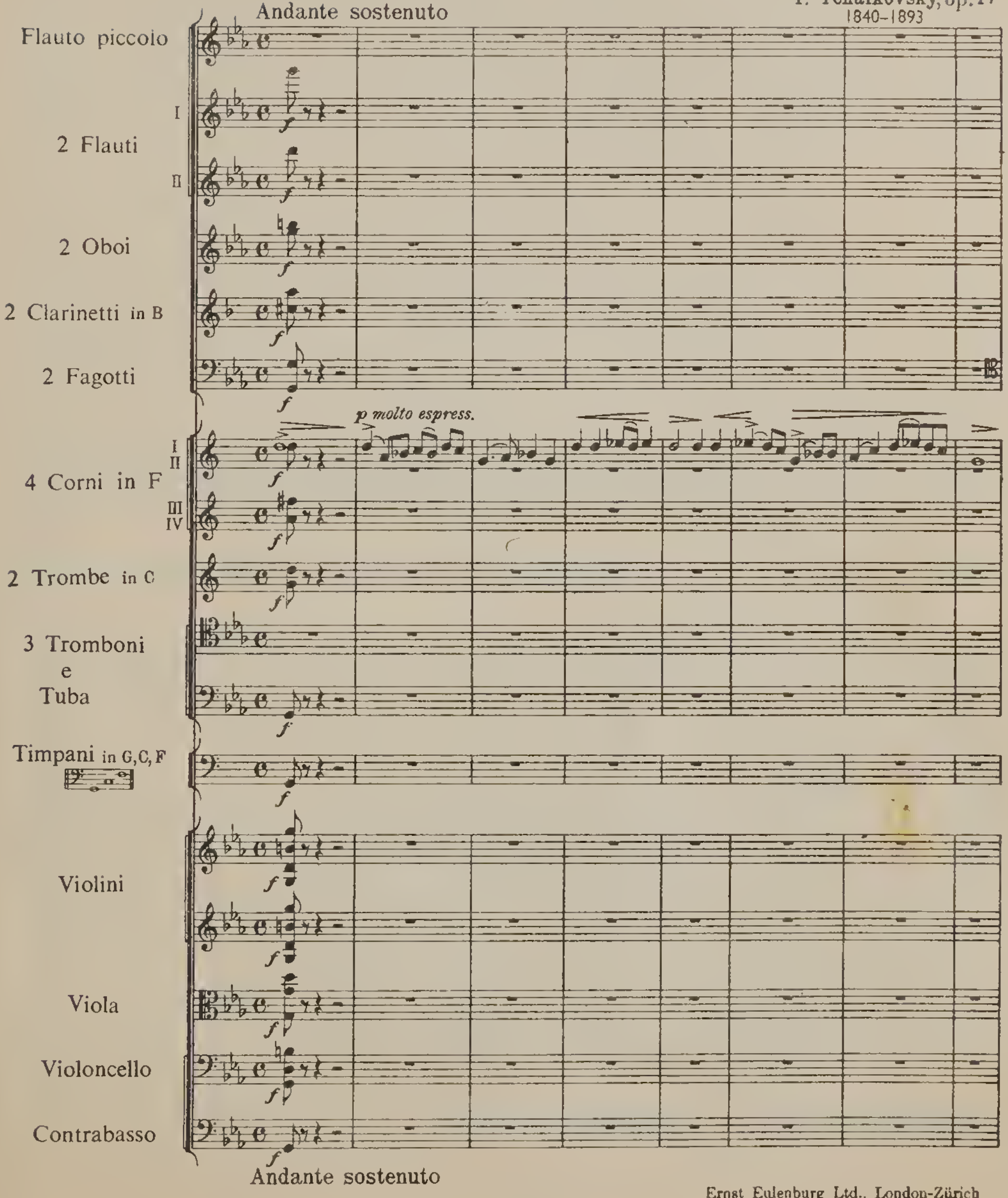
Gerald Abraham.

Der unglückliche Beiname "die kleinrussische" stammt nicht vom Komponisten. "Kleinrussland" war in der zaristischen Zeit eine häufige Bezeichnung für die Ukraine, sehr zum Verdruss der ukrainischen Patrioten; und der Kritiker Kaschkin schlug in seiner "Wospominaniya o Tschaikowskom" (Moskau 1896) vor, die Symphonie "die kleinrussische" zu nennen, wegen der Benutzung ukrainischer Volksmelodien im ersten und letzten Satz. Es kann hinzugefügt werden, dass Kaschkin wie Tanejew die ursprüngliche Fassung des ersten Satzes vorzog.

SYMPHONY No. 2

I

P. Tchaikovsky, op. 17
1840–1893



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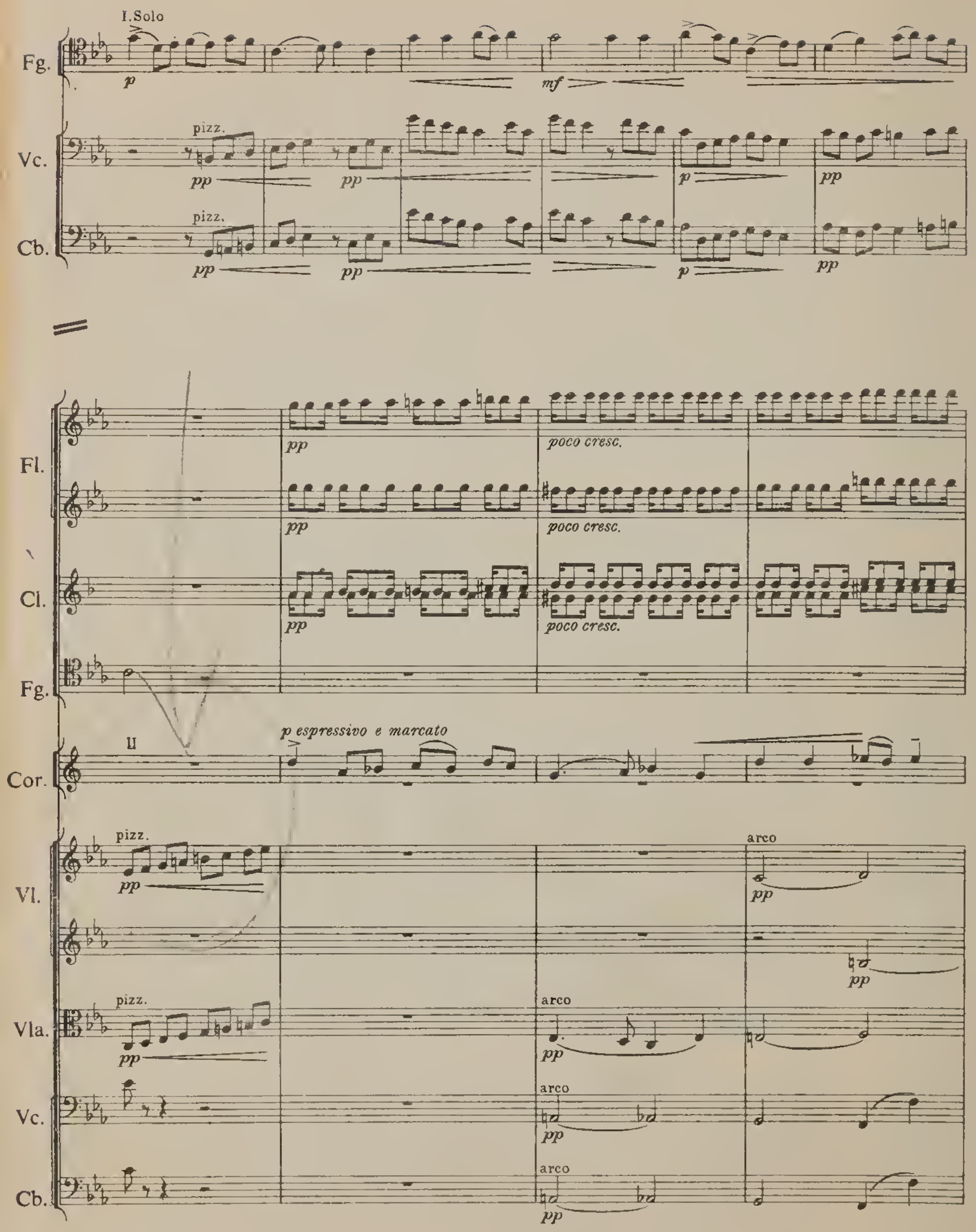
I. Solo
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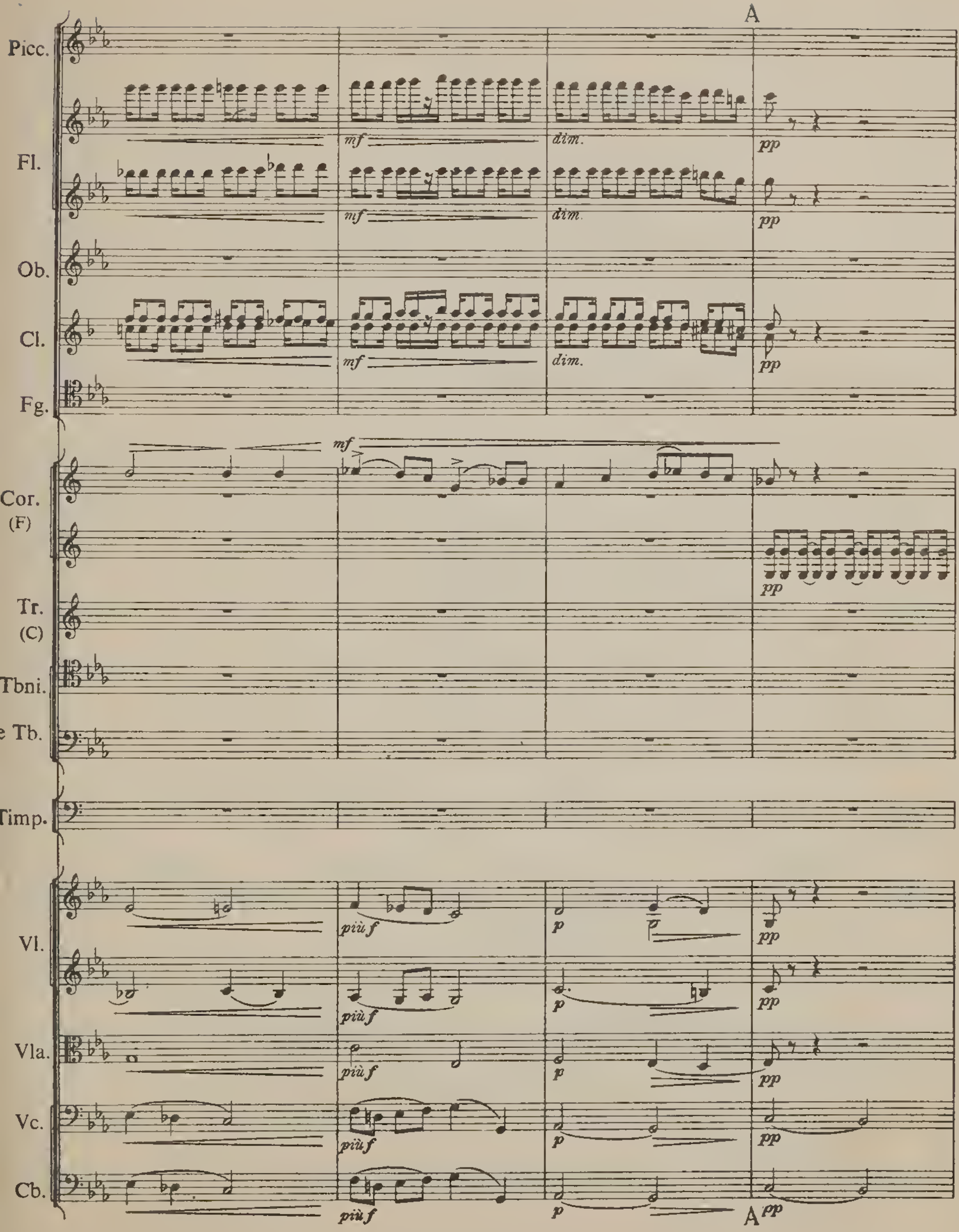
mf
pizz.
Vc.
pp
p
pp
pizz.
Cb.
pp
p
pp
Fl.
pp
poco cresc.
Cl.
pp
poco cresc.
Fg.
II
p espressivo e marcato
Cor.
pizz.
arco
Vl.
pp
Vla.
pizz.
pp
arco
Vc.
arco
Cb.
arco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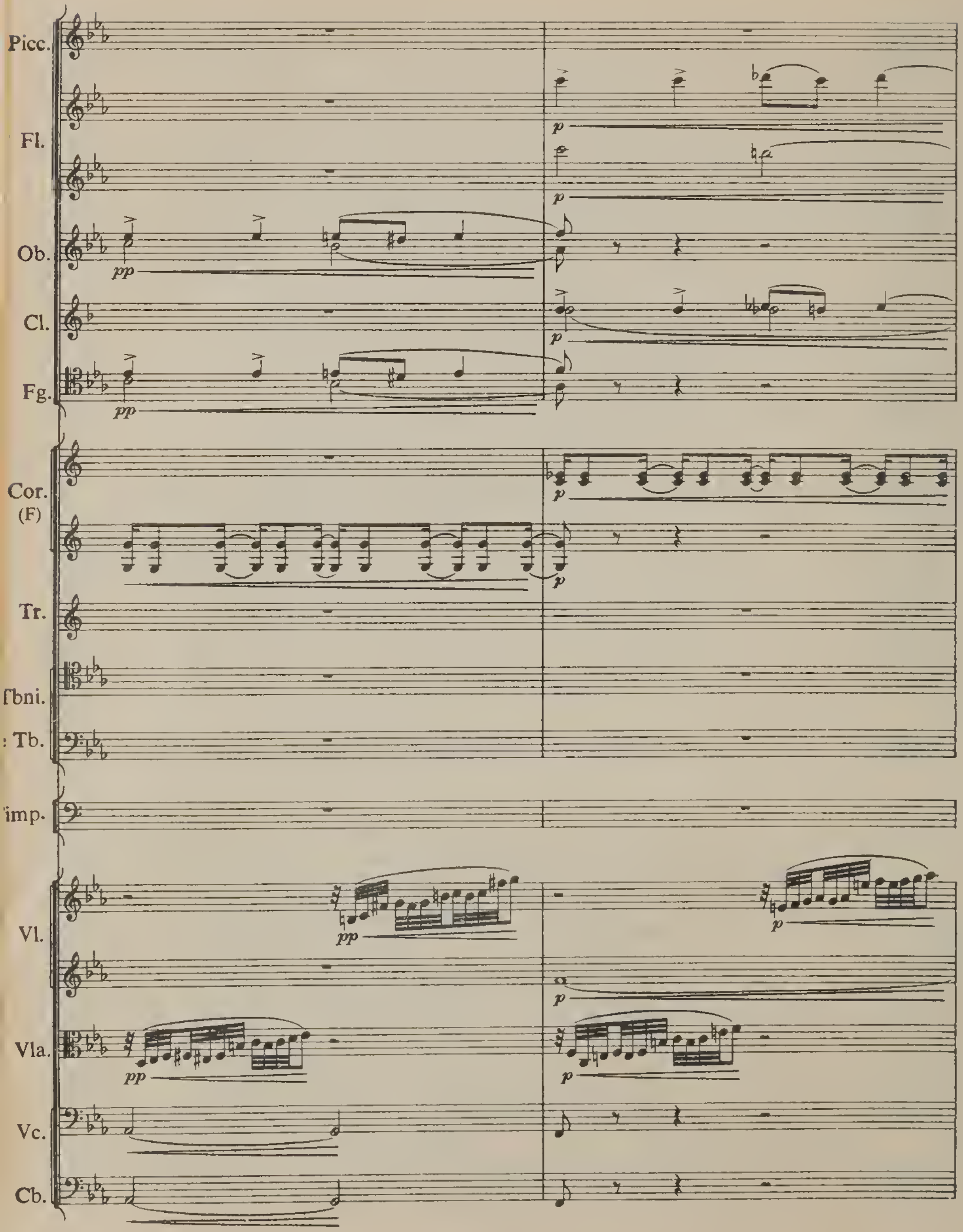
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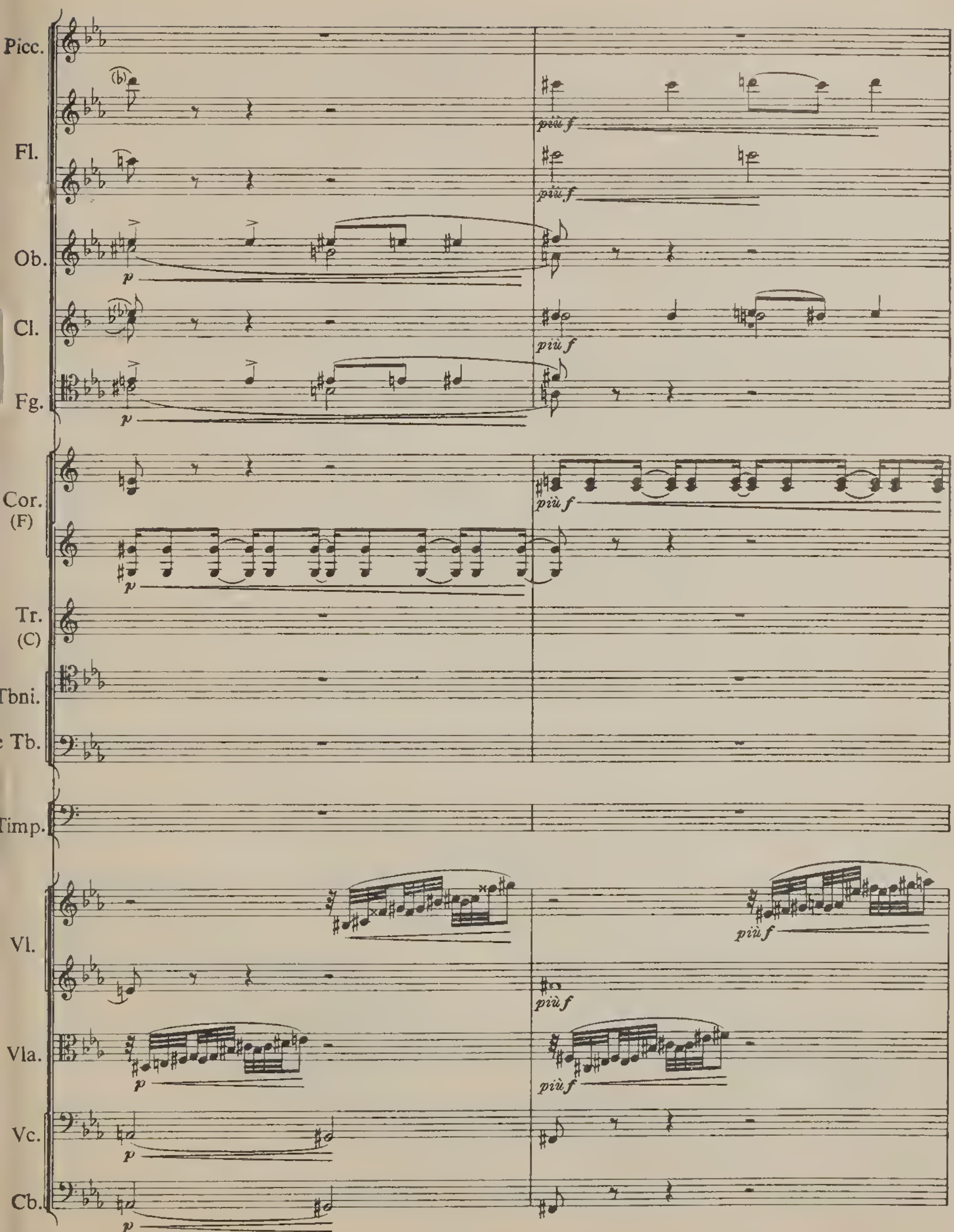
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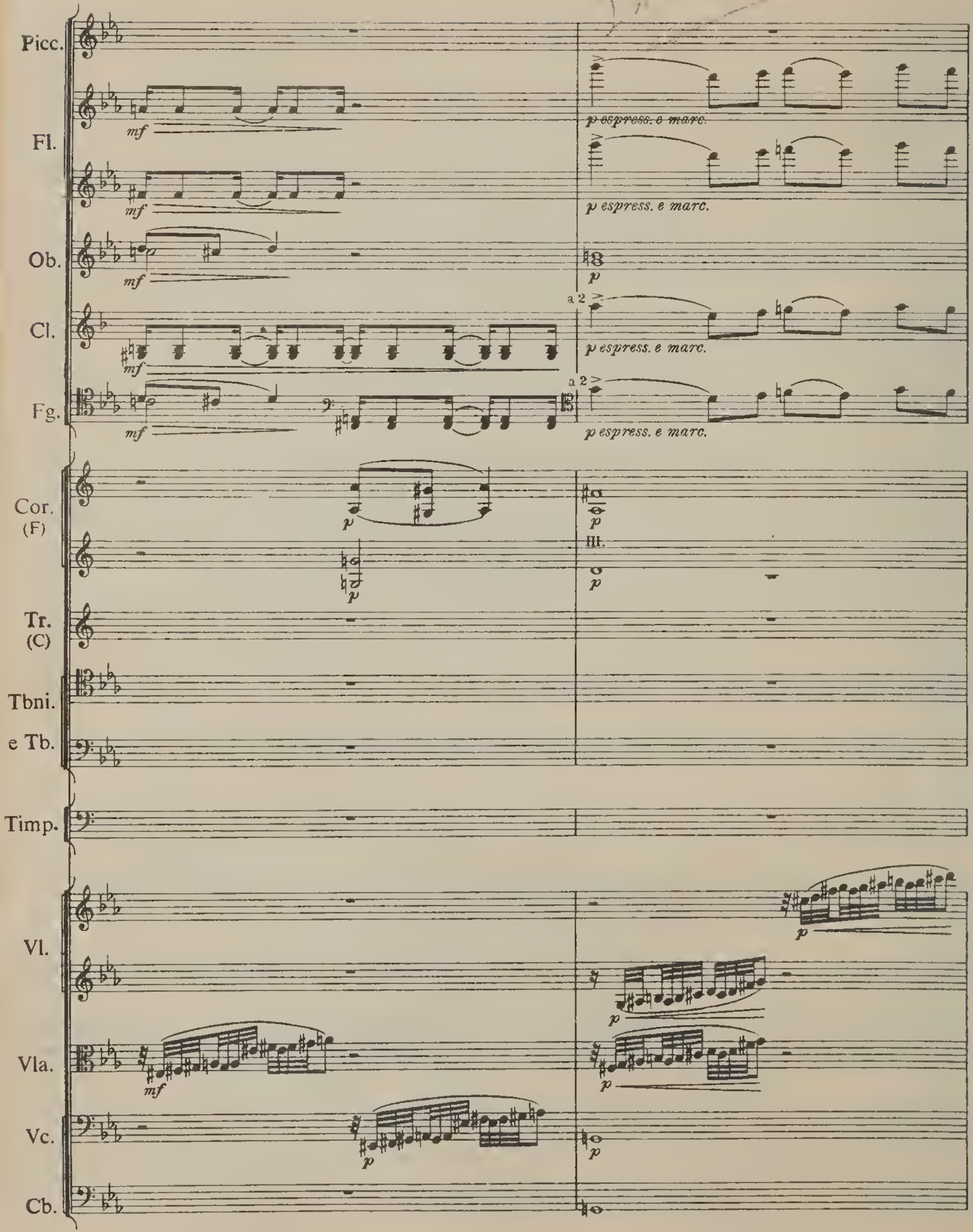
Picc.
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mf
p espress. e marc.
Ob.
mf
p
Cl.
a 2
mf
p espress. e marc.
Fg.
a 2
mf
p espress. e marc.
Cor. (F)
p
III.
Tr. (C)
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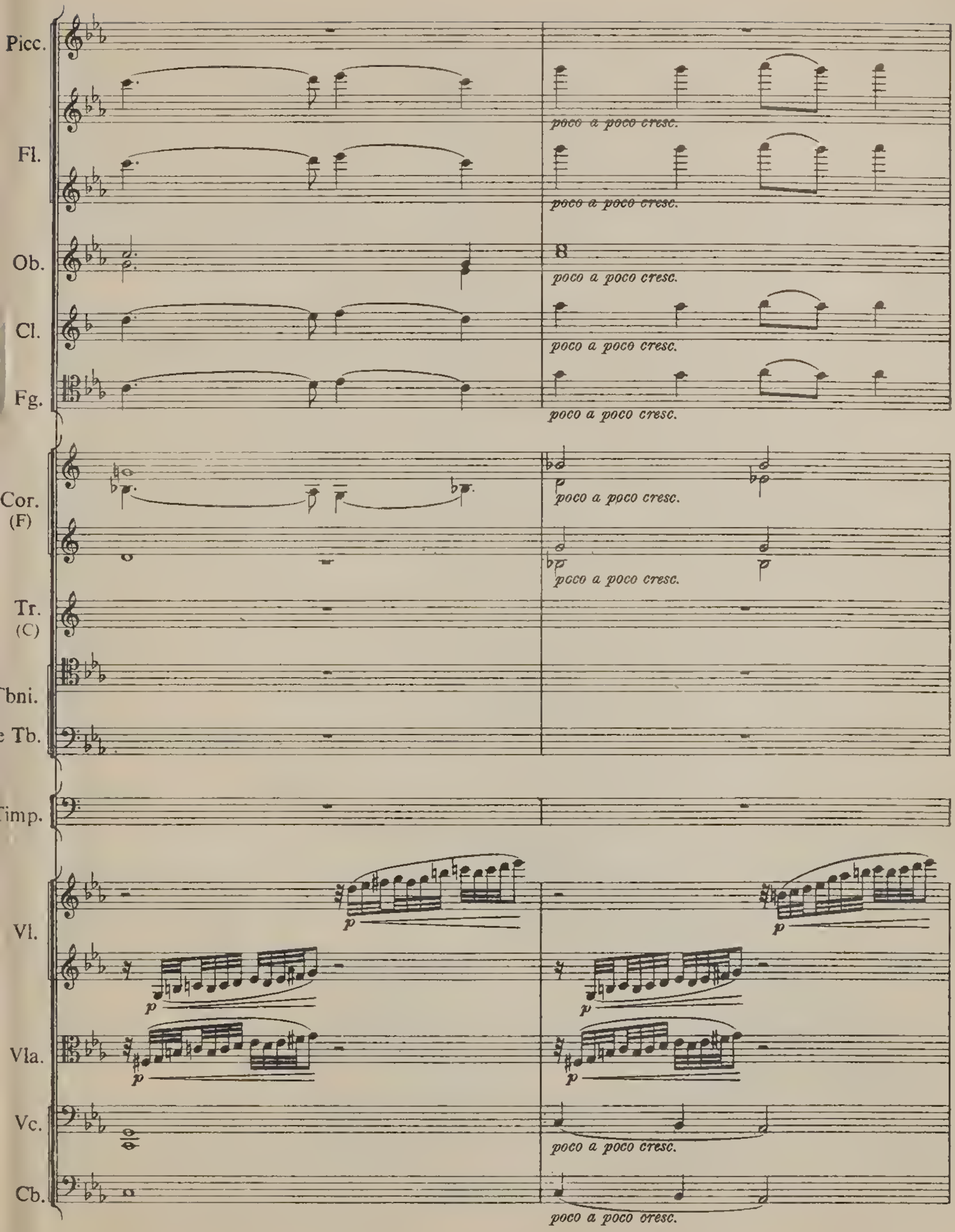
Picc.
Fl.
poco a poco cresc.
poco a poco cresc.
Ob.
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Cl.
poco a poco cresc.
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poco a poco cresc.
Cor. (F)
poco a poco cresc.
poco a poco cresc.
Tr. (C)
Tbni.
Tb.
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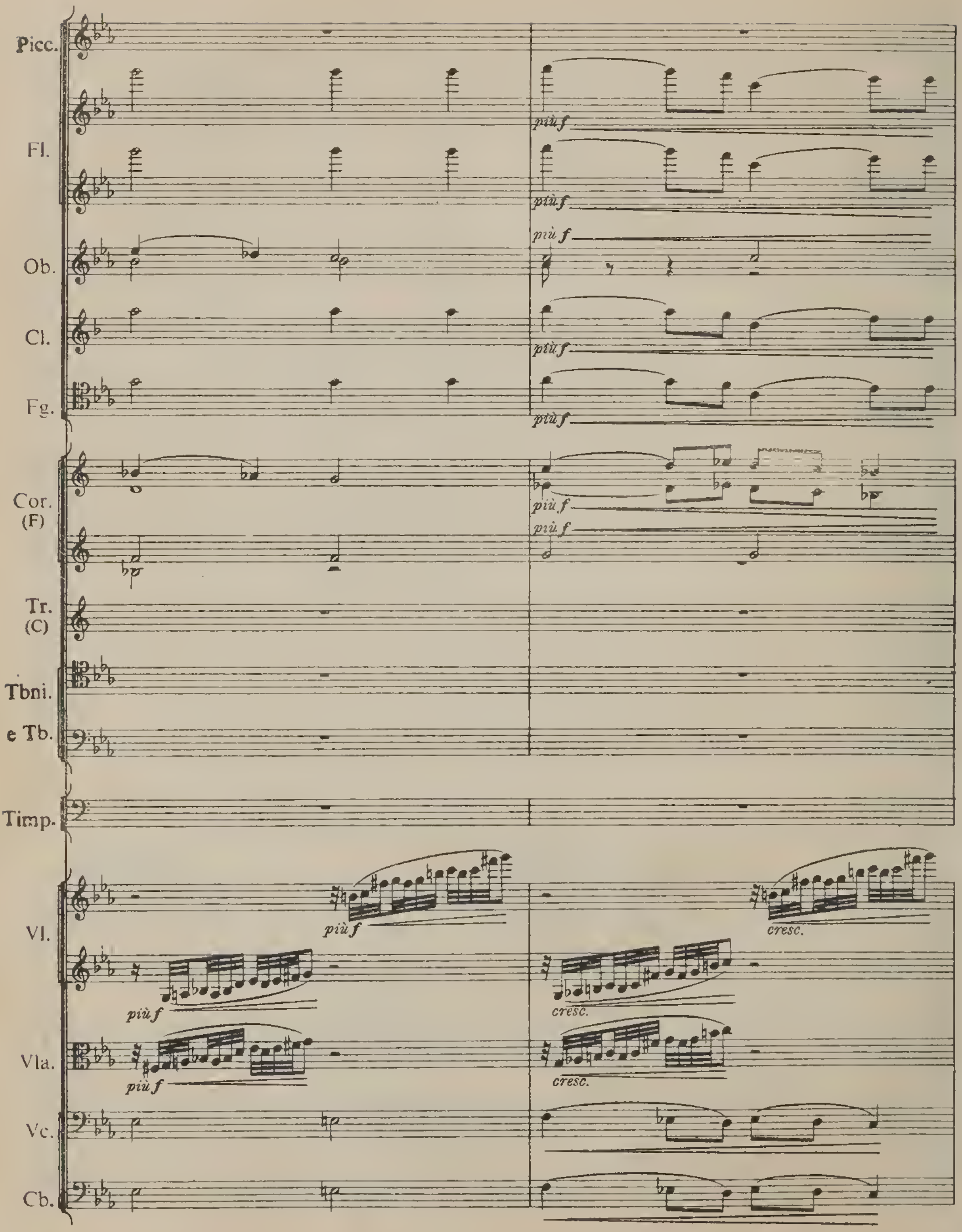
Cb.
poco a poco cresc.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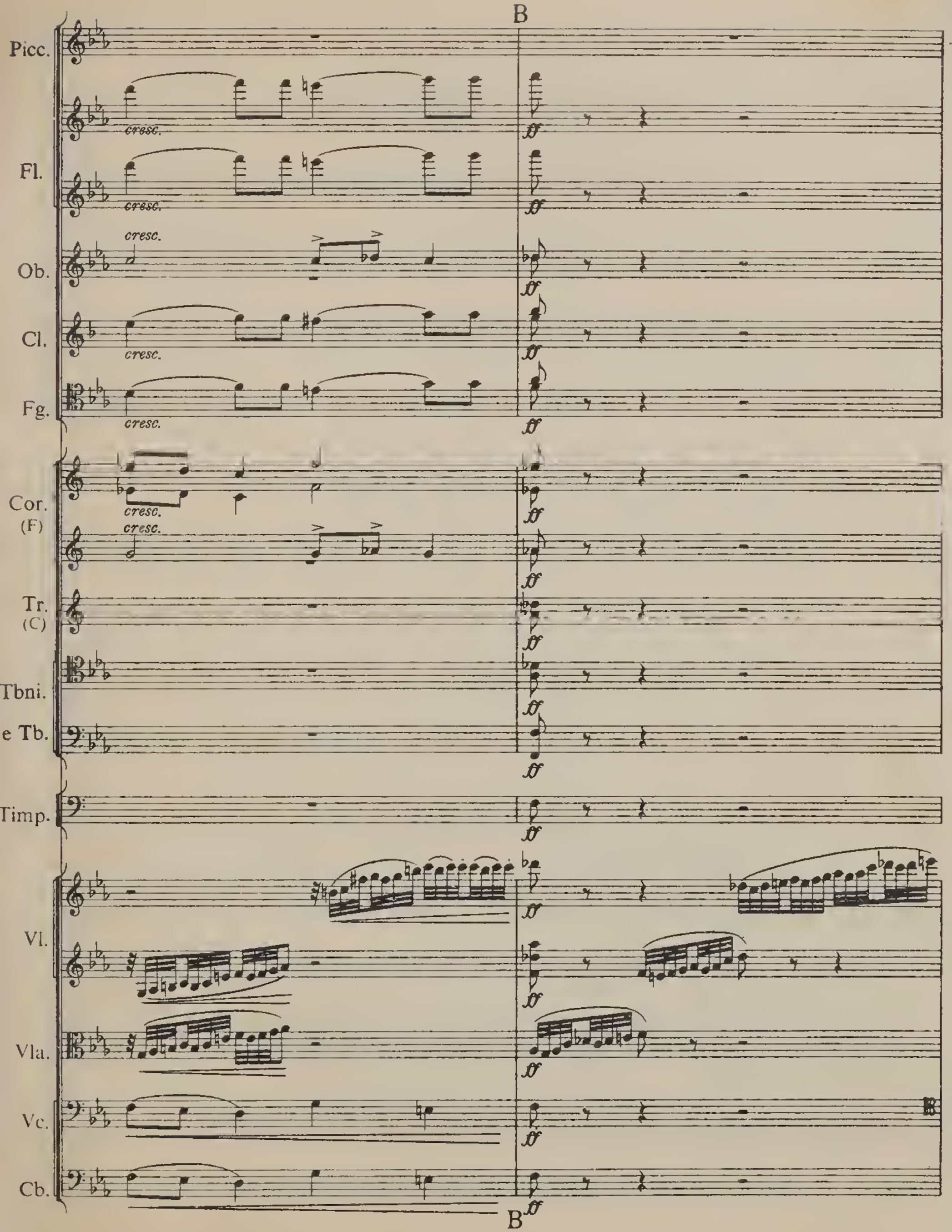
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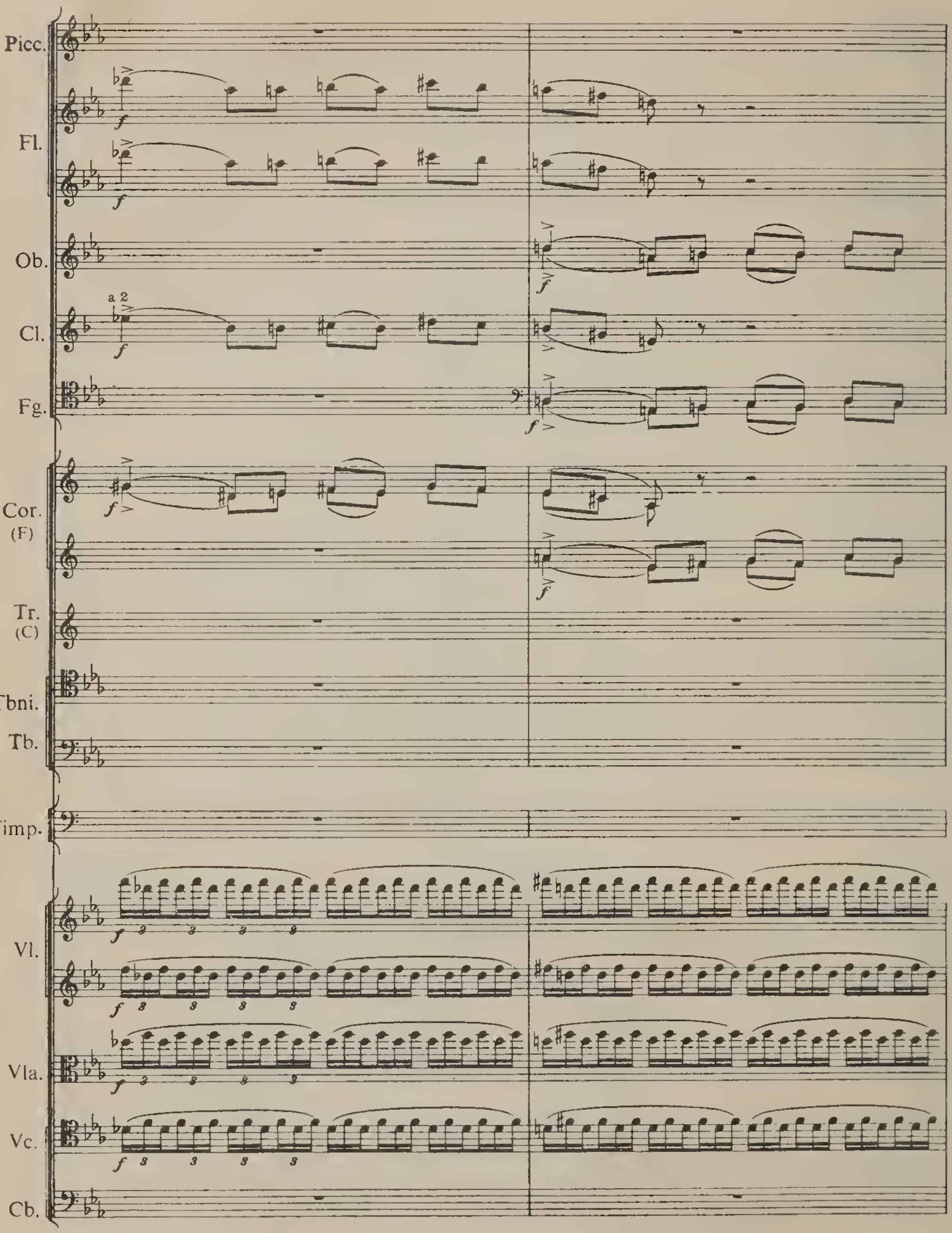
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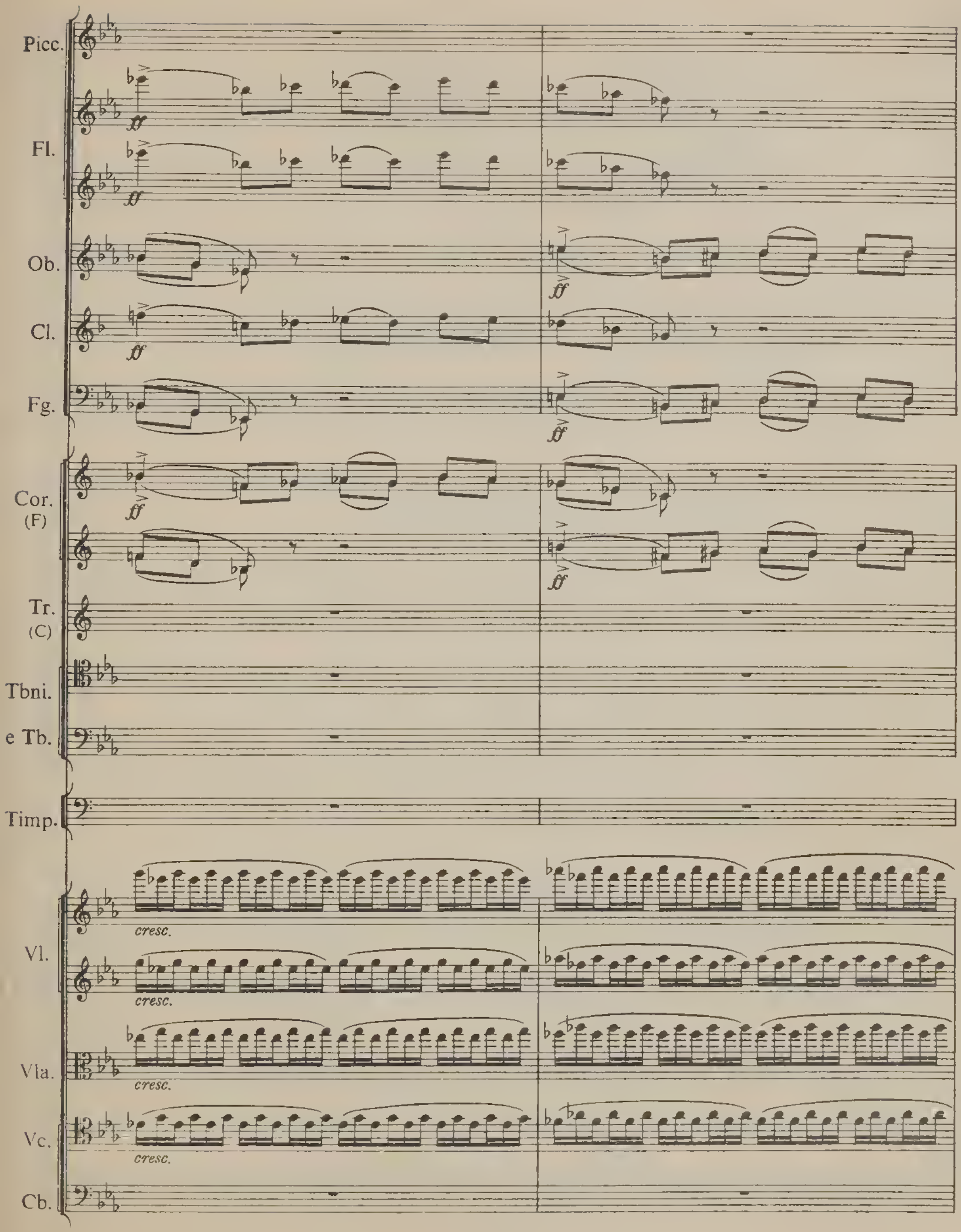
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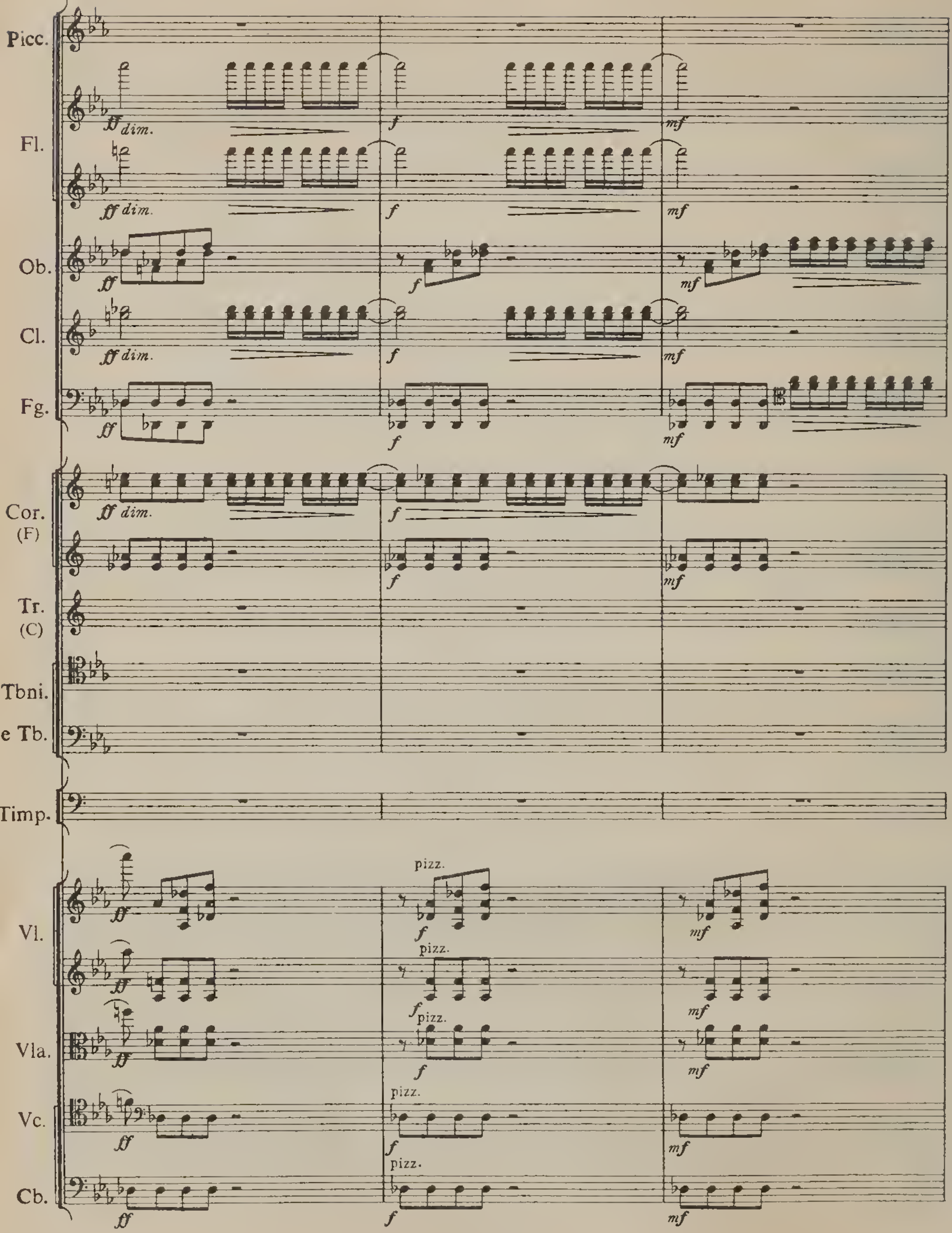
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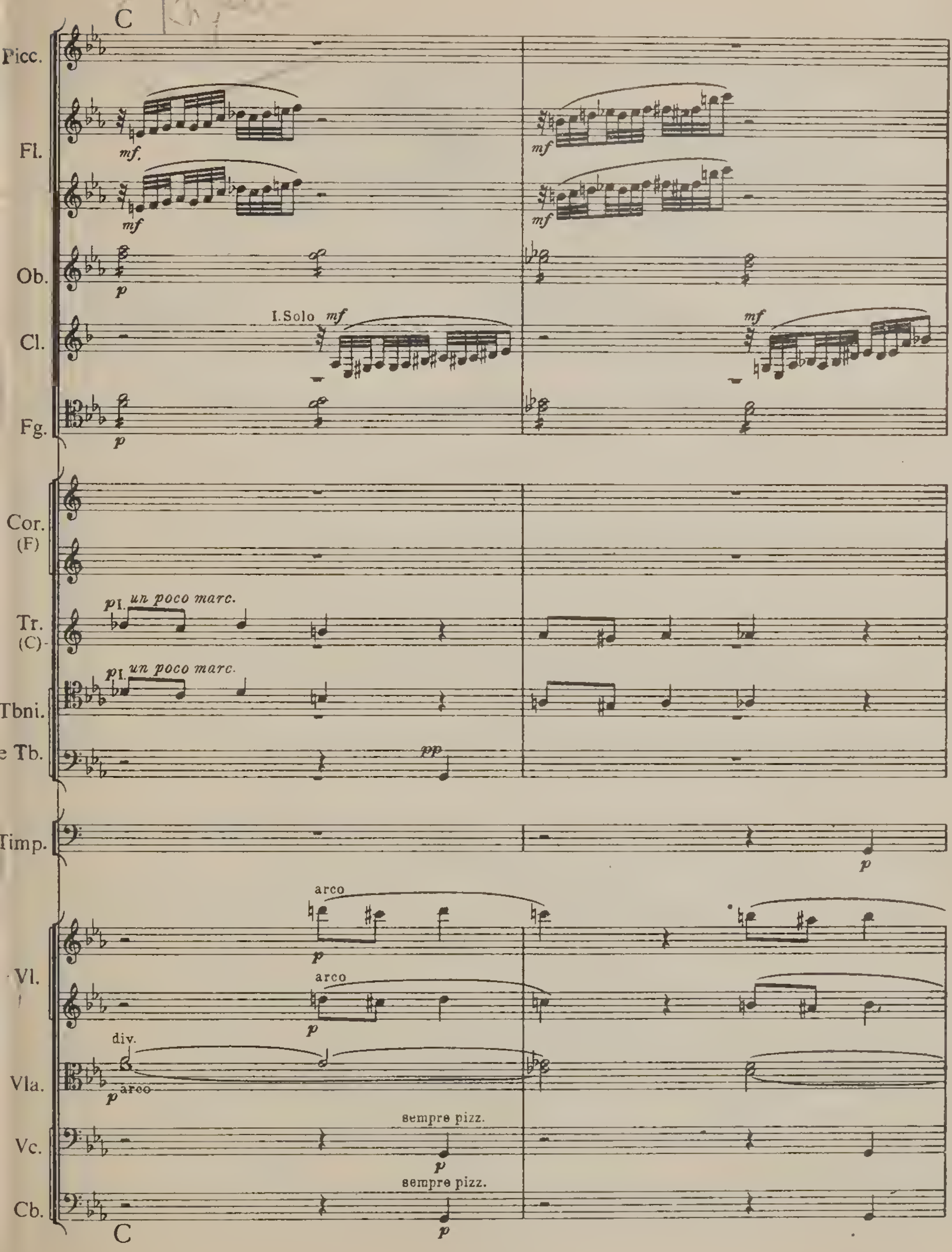
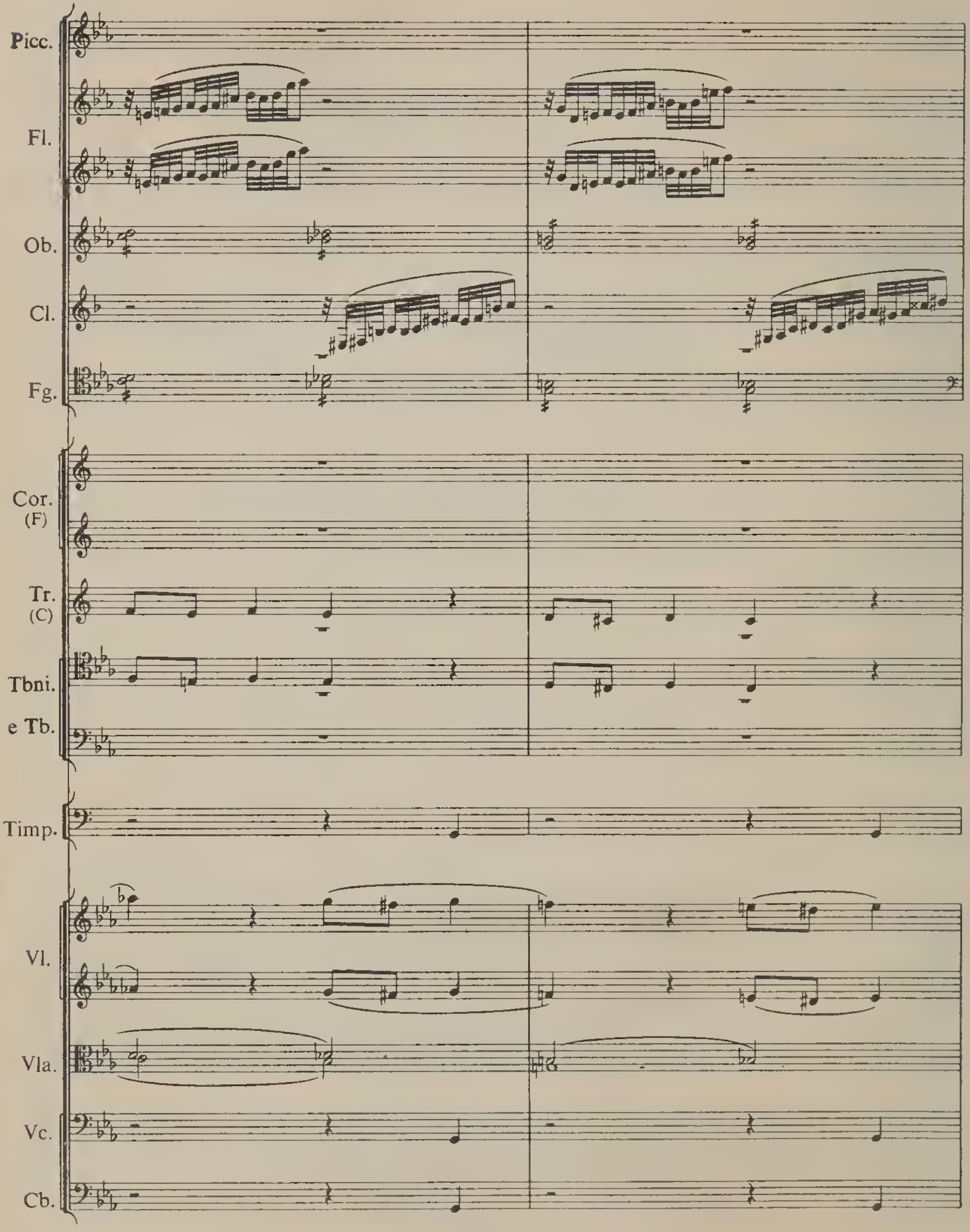

C
Picc.
Fl.
Ob.
Cl.
I. Solo
Fg.
Cor. (F)
Tr. (C)
p I. un poco marc.
Tbni.
e Tb.
Timp.
Vl.
arco
Vla.
div.
arco
Vc.
sempre pizz.
Cb.
sempre pizz.
C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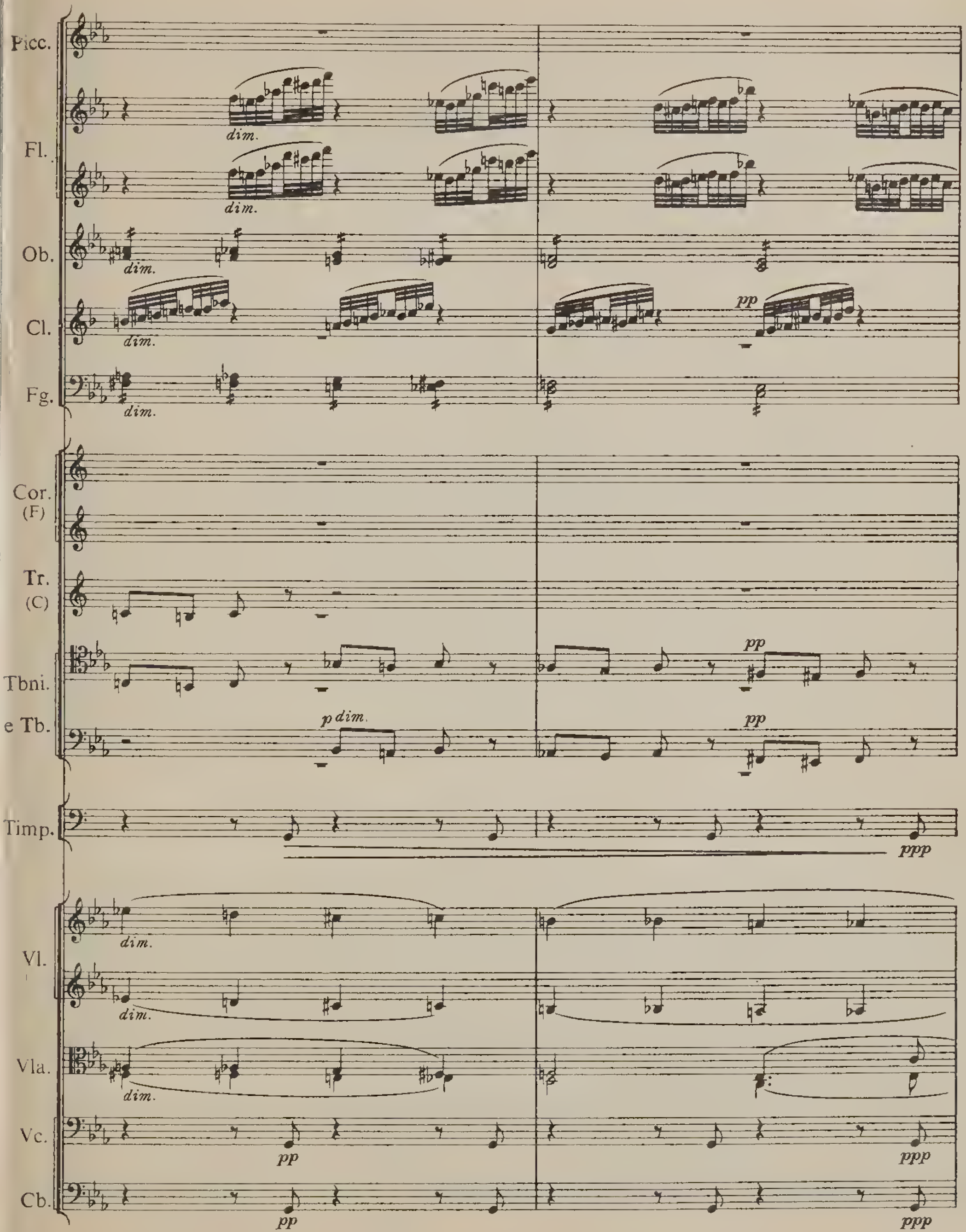
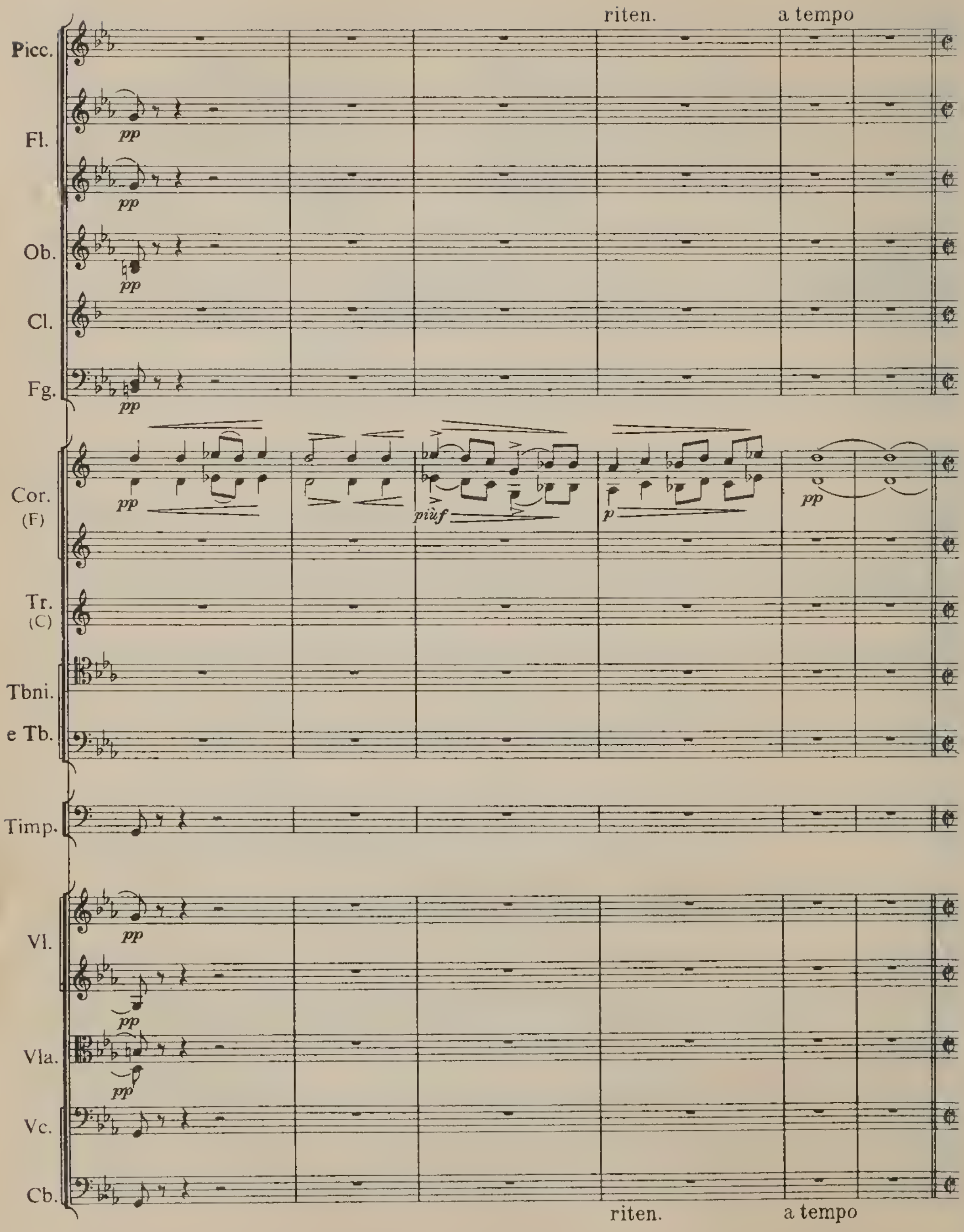
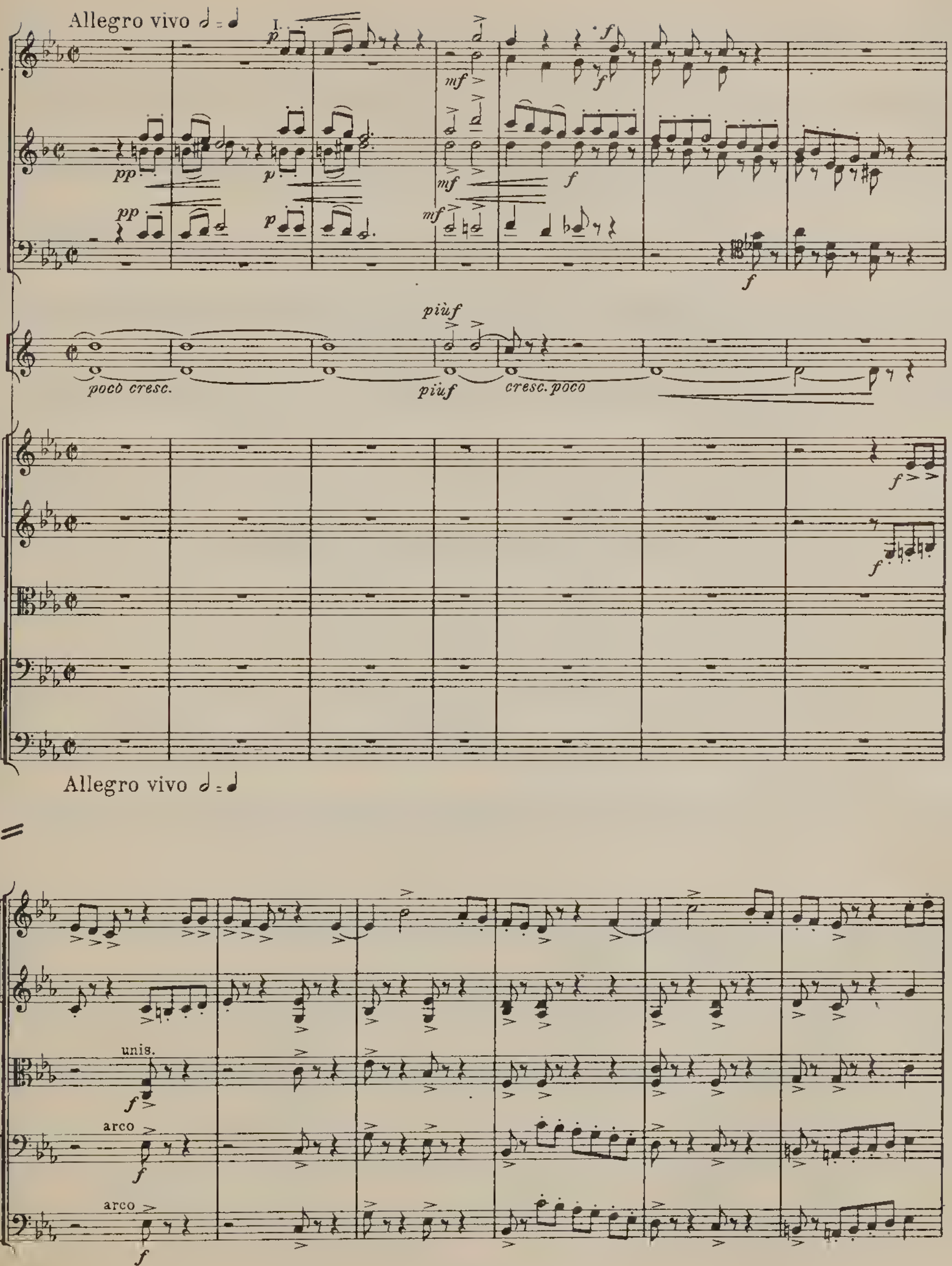
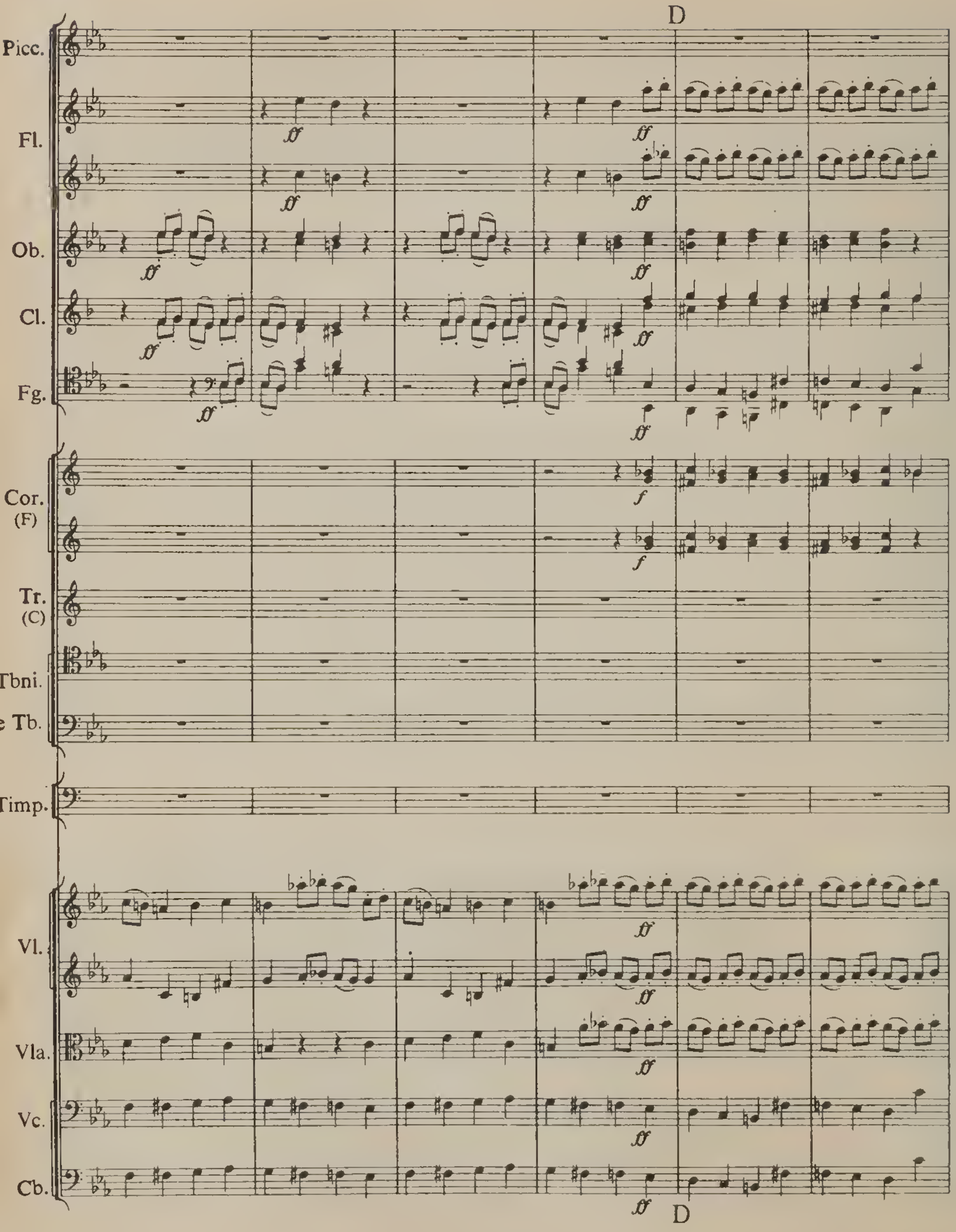
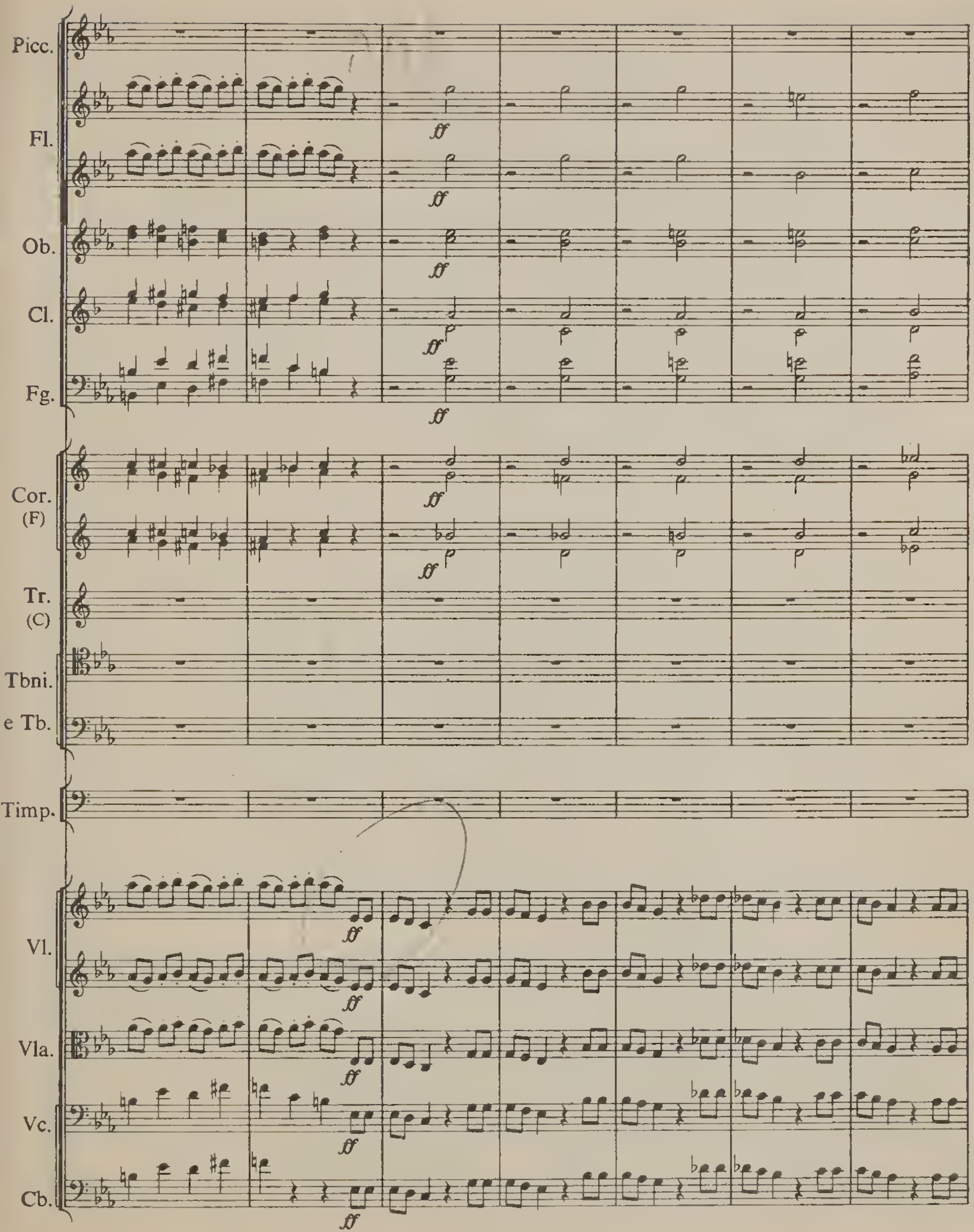
Vc.
Cb.

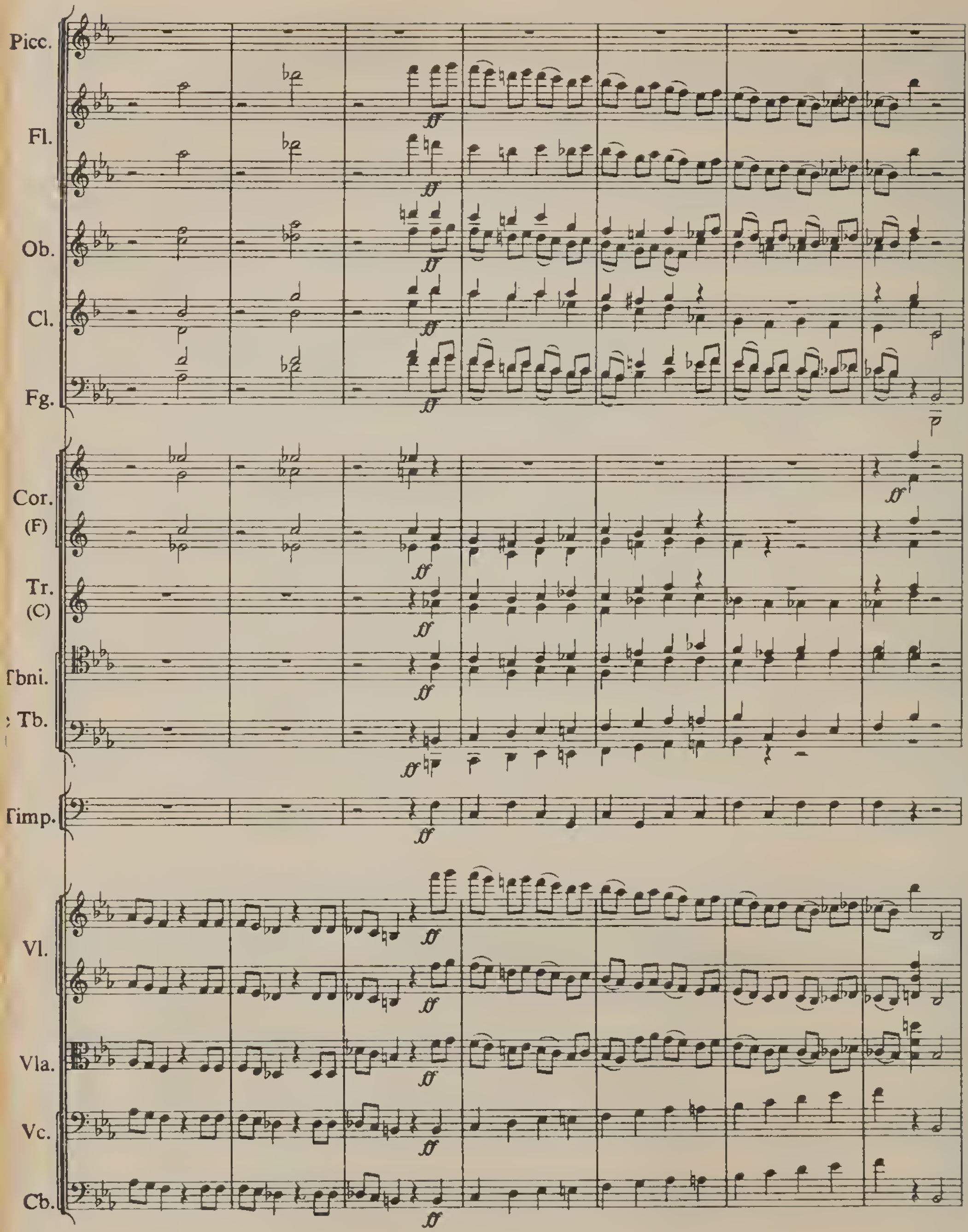

Picc.
Fl.
dim.
Ob.
Cl.
pp
Fg.
Cor. (F)
Tr. (C)
Tbni.
e Tb.
p dim.
Timp.
ppp
Vl.
Vla.
Vc.
Cb.

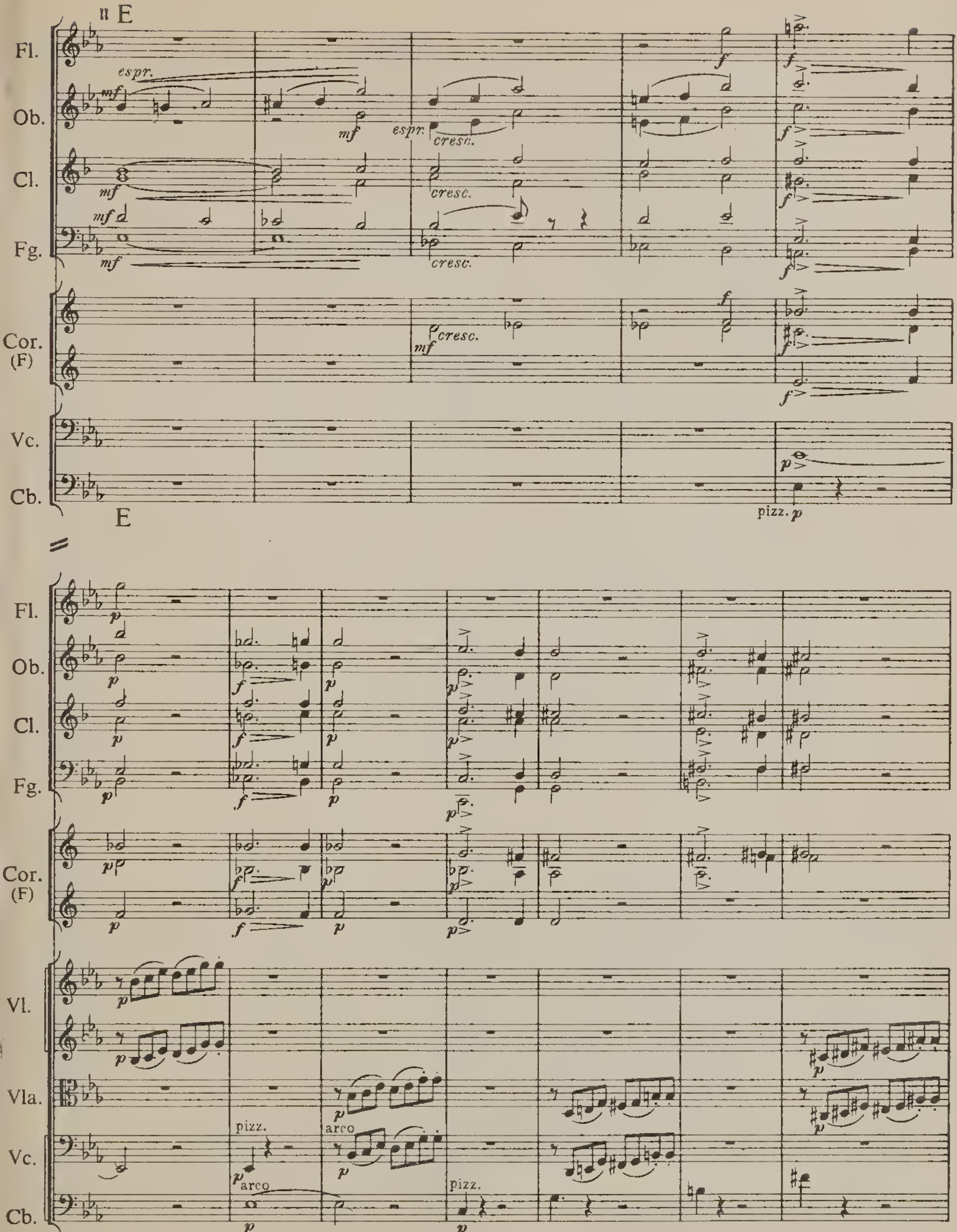

riten.
a tempo
Picc.
Fl.
pp
pp
Ob.
pp
Cl.
Fg.
pp
Cor.
(F)
pp
più f
p
pp
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
pp
pp
Vla.
pp
Vc.
Cb.
riten.
a tempo

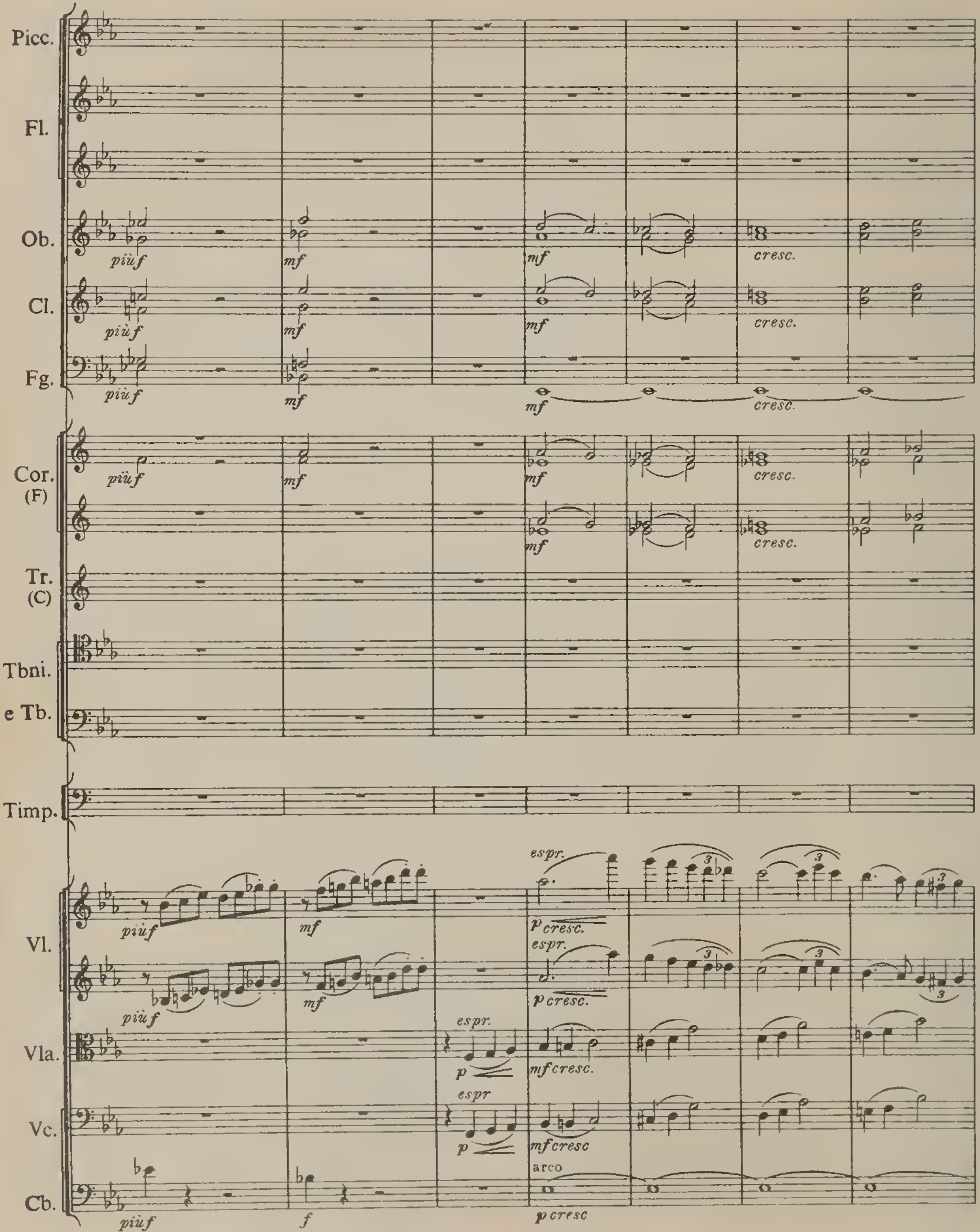

Allegro vivo
I.
Ob.
Cl.
Fg.
Cor.
poco cresc.
più f
cresc. poco
Vl.
Vla.
Vc.
Cb.
Allegro vivo
Vl.
unis.
Vla.
arco
Vc.
arco
Cb.

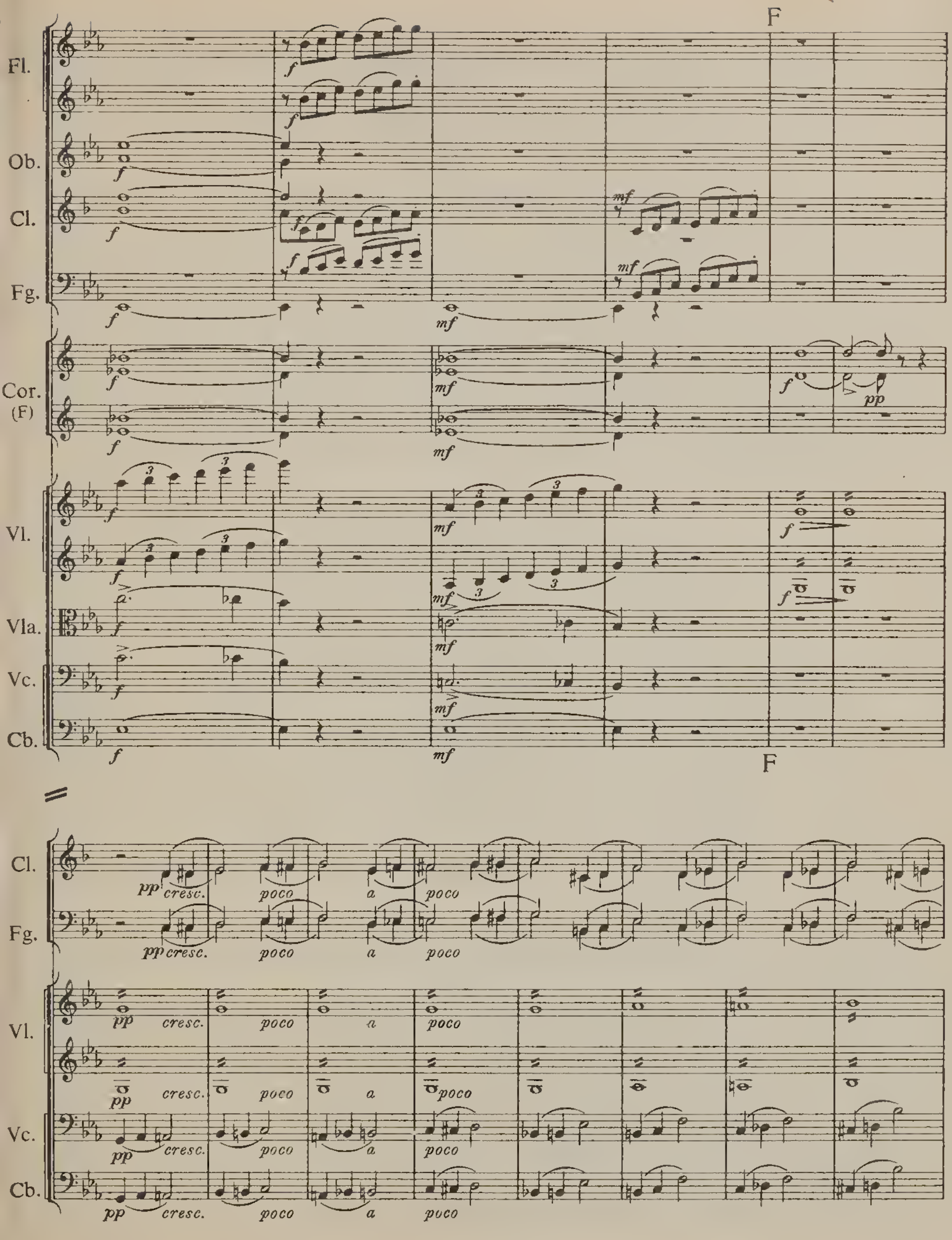

D
Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
D

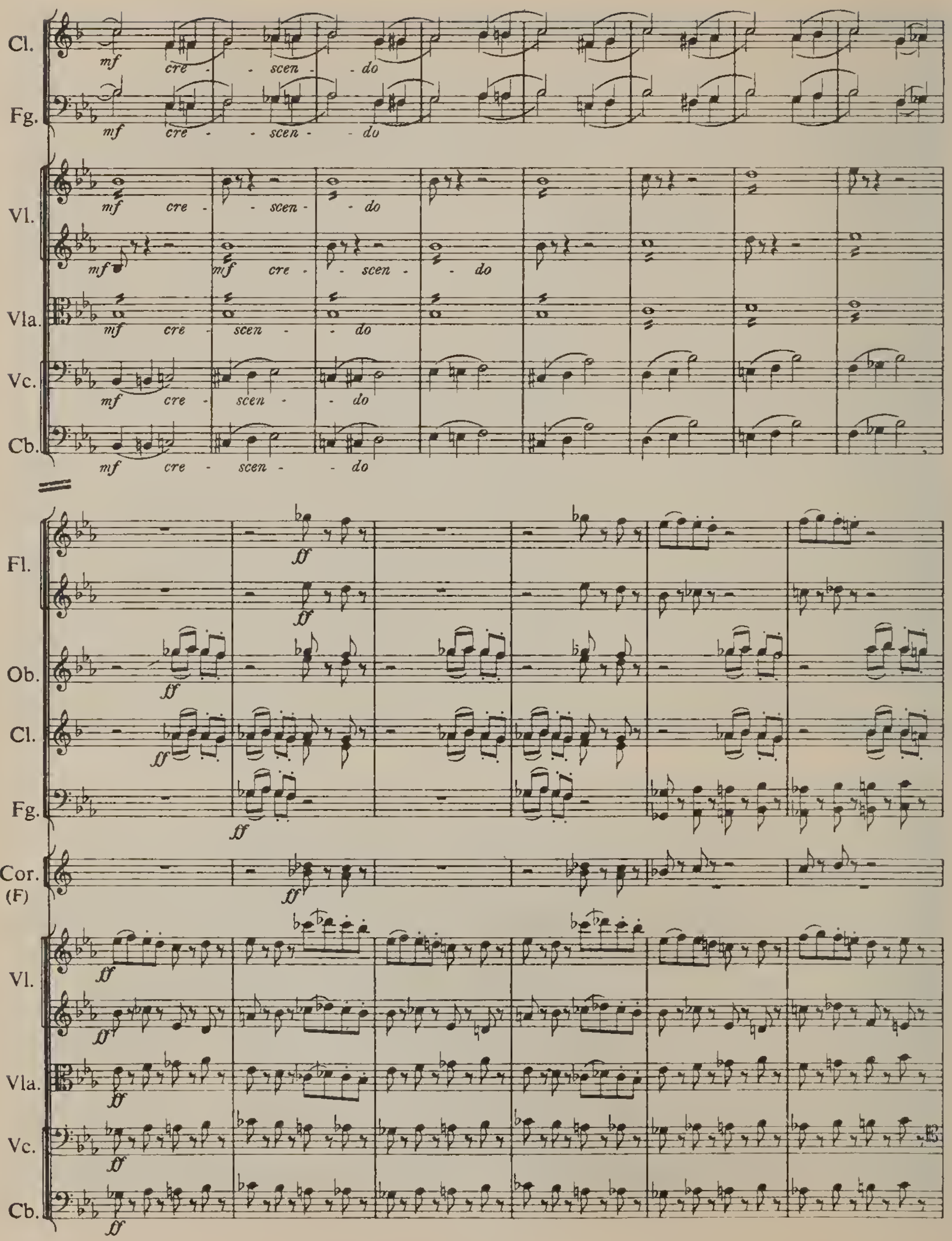

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff

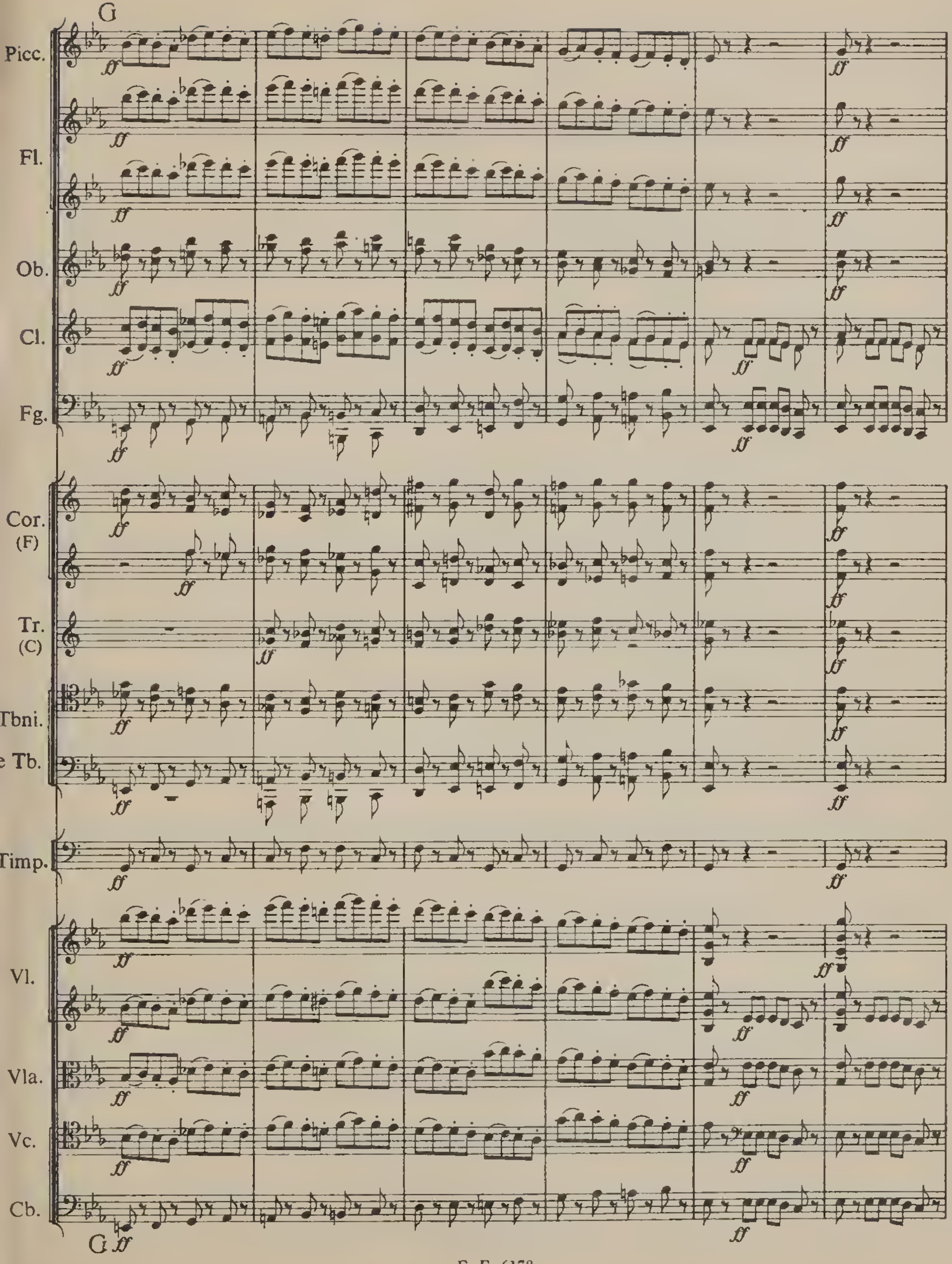

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff

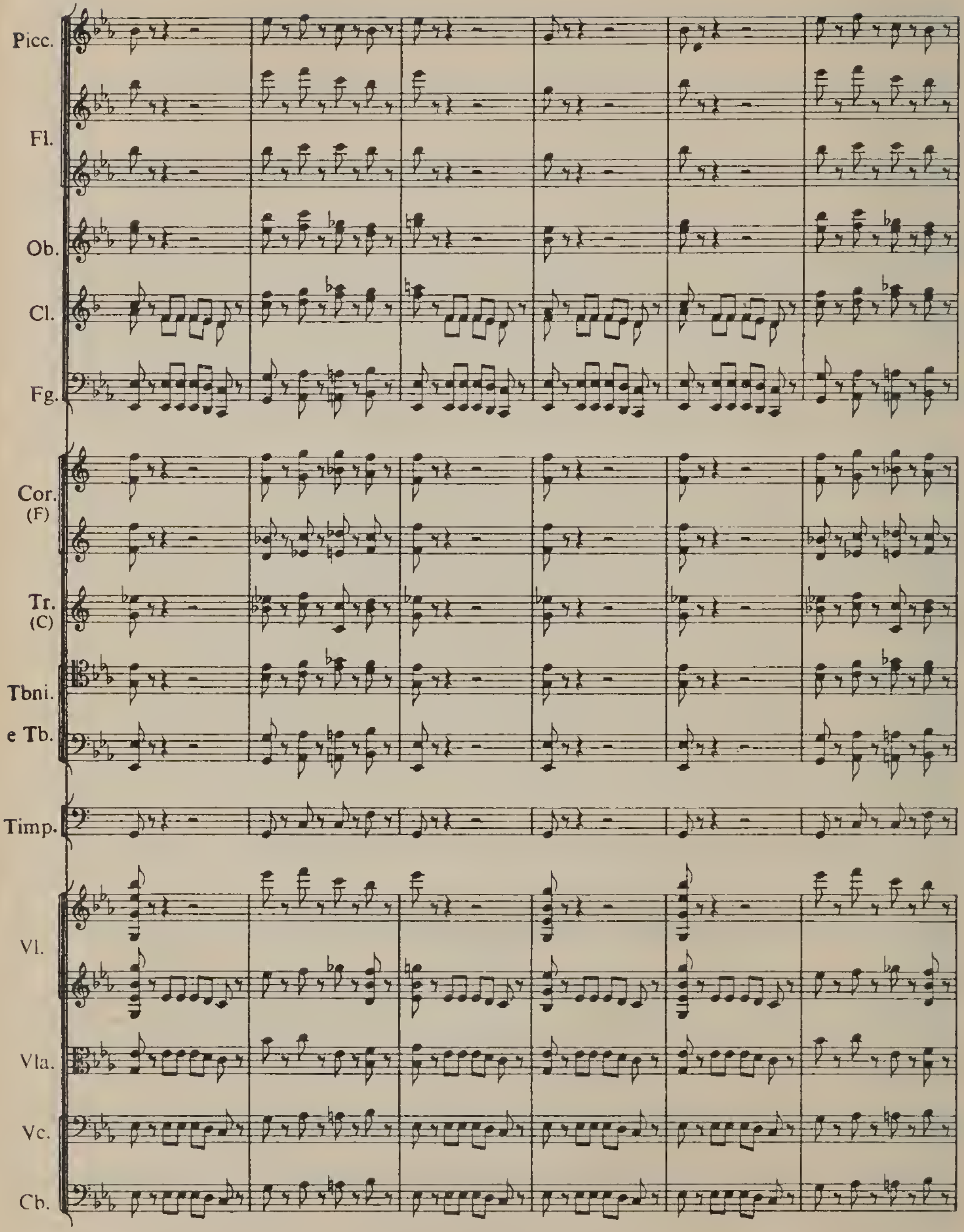

E
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vc.
Cb.
espr.
cresc.
pizz.
arco
Vl.
Vla.

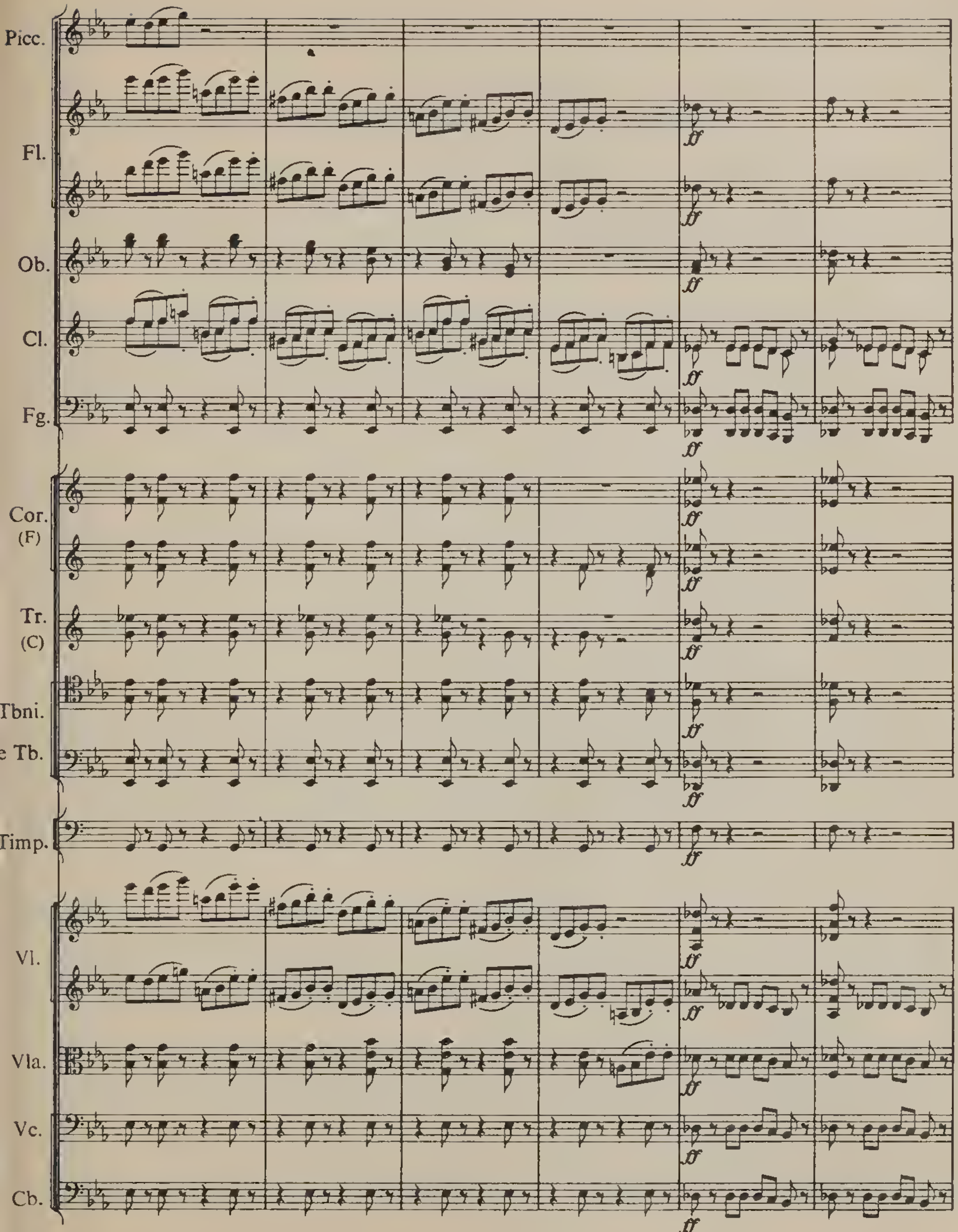

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
più f
mf
cresc.
espr.
p cresc.
mf cresc.
p
f
arco

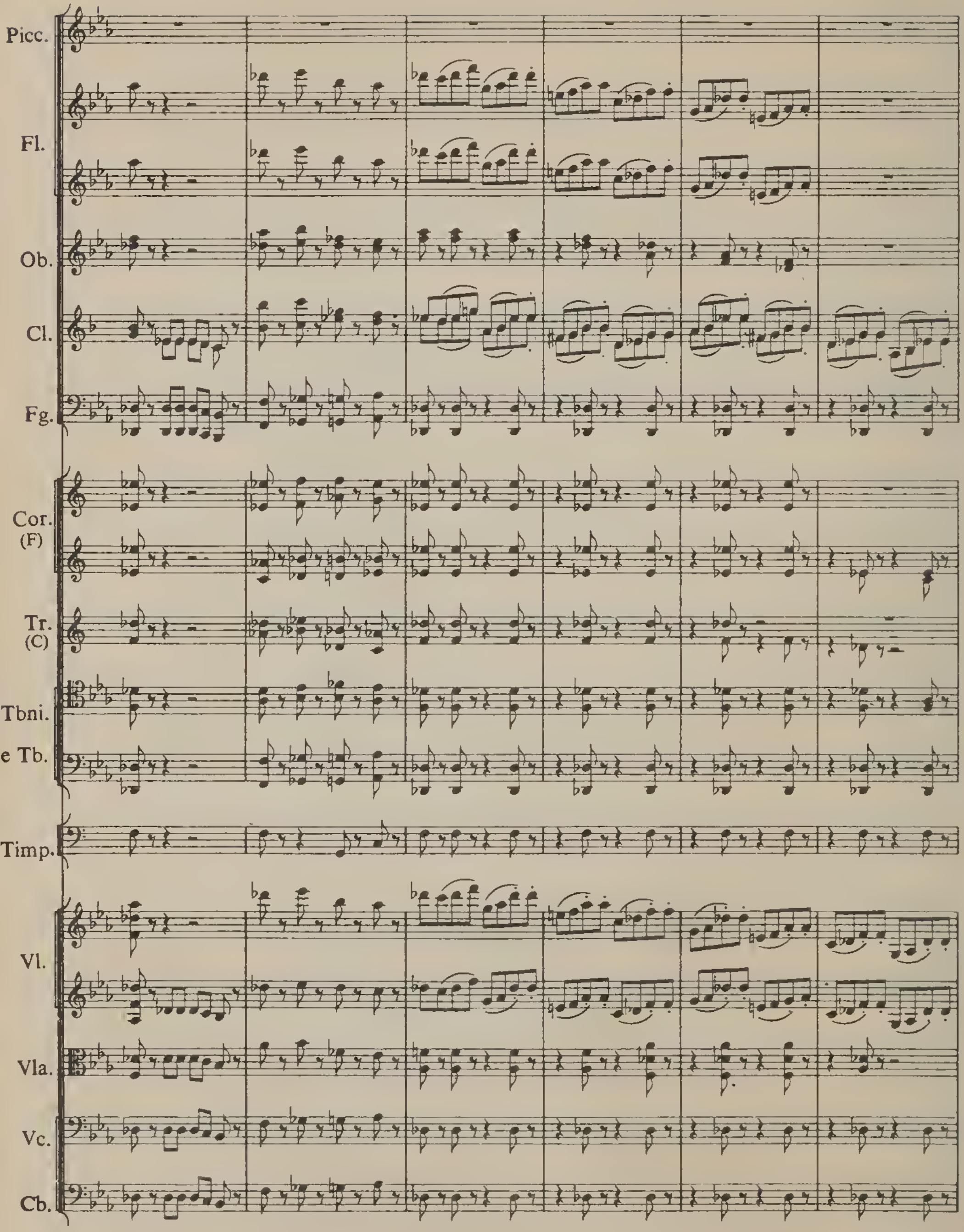

F
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
F
Cl.
Fg.
Vl.
Vc.
Cb.
pp cresc.
poco
a
poco


Cl.
mf cre - scen - do
Fg.
mf cre - scen - do
Vl.
mf cre - scen - do
mf cre - scen - do
Vla.
mf cre - scen - do
Vc.
mf cre - scen - do
Cb.
mf cre - scen - do
Fl.
ff
Ob.
ff
Cl.
ff
Fg.
ff
Cor. (F)
ff
Vl.
ff
ff
Vla.
ff
Vc.
ff
Cb.
ff

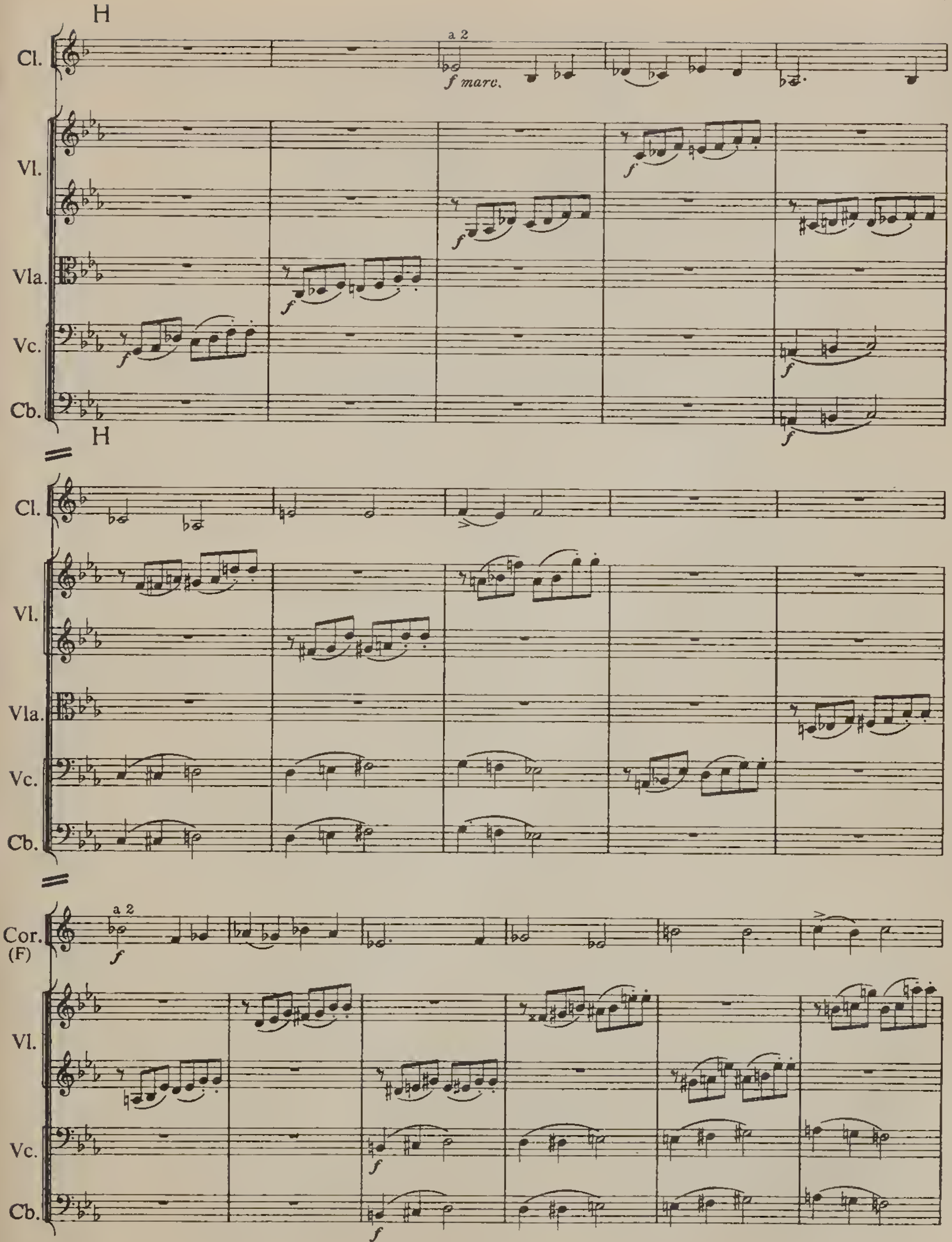

G
Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
G

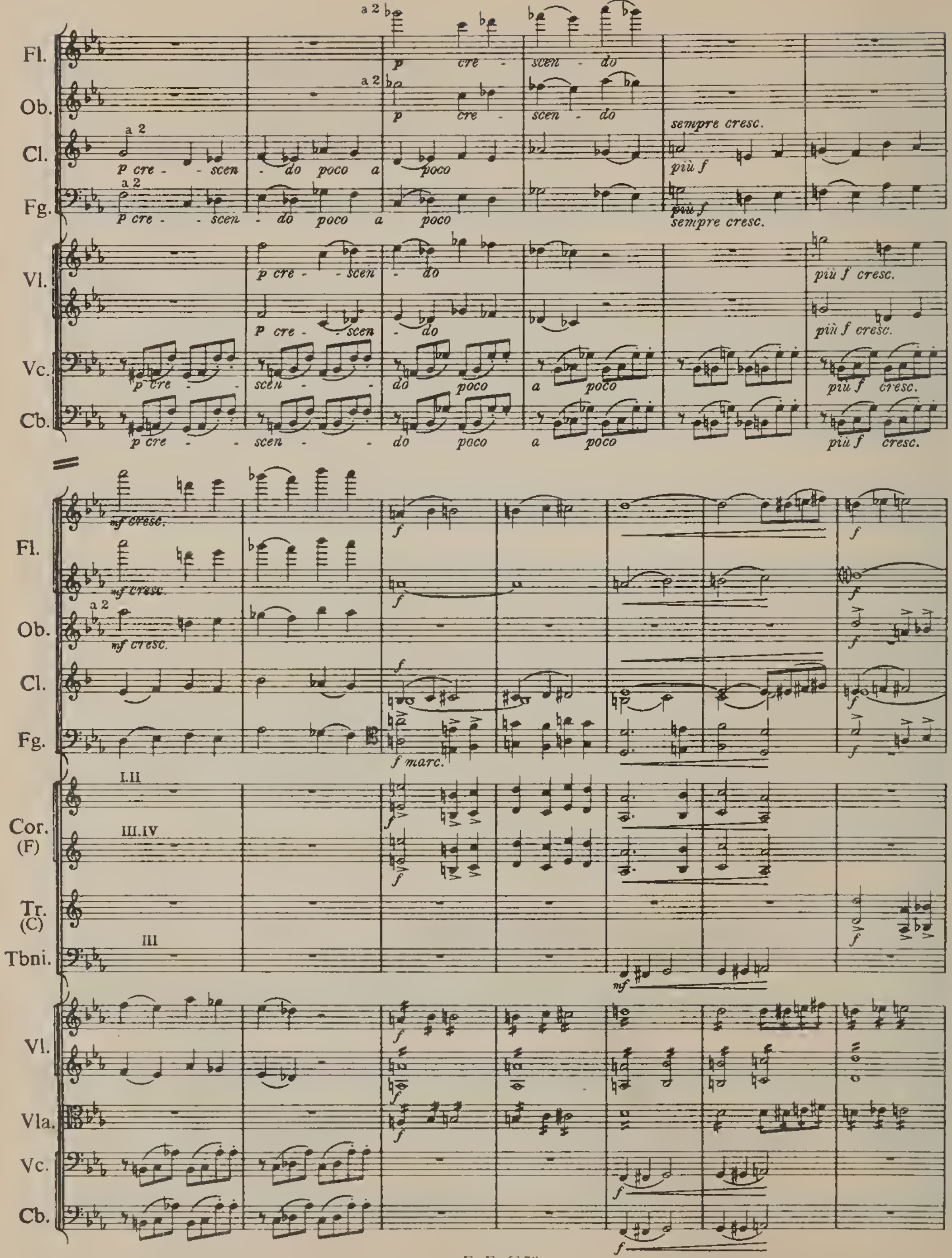

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

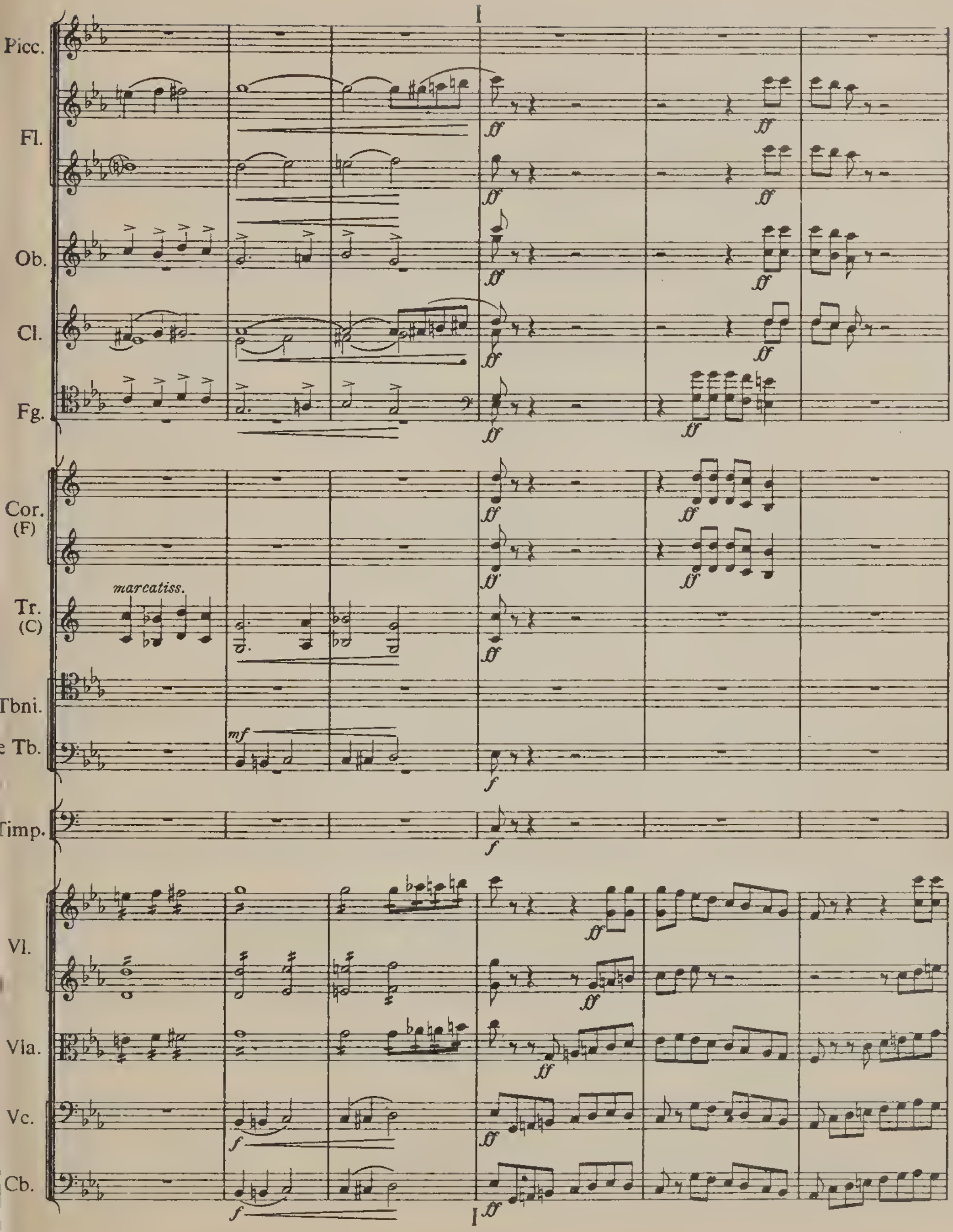

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff

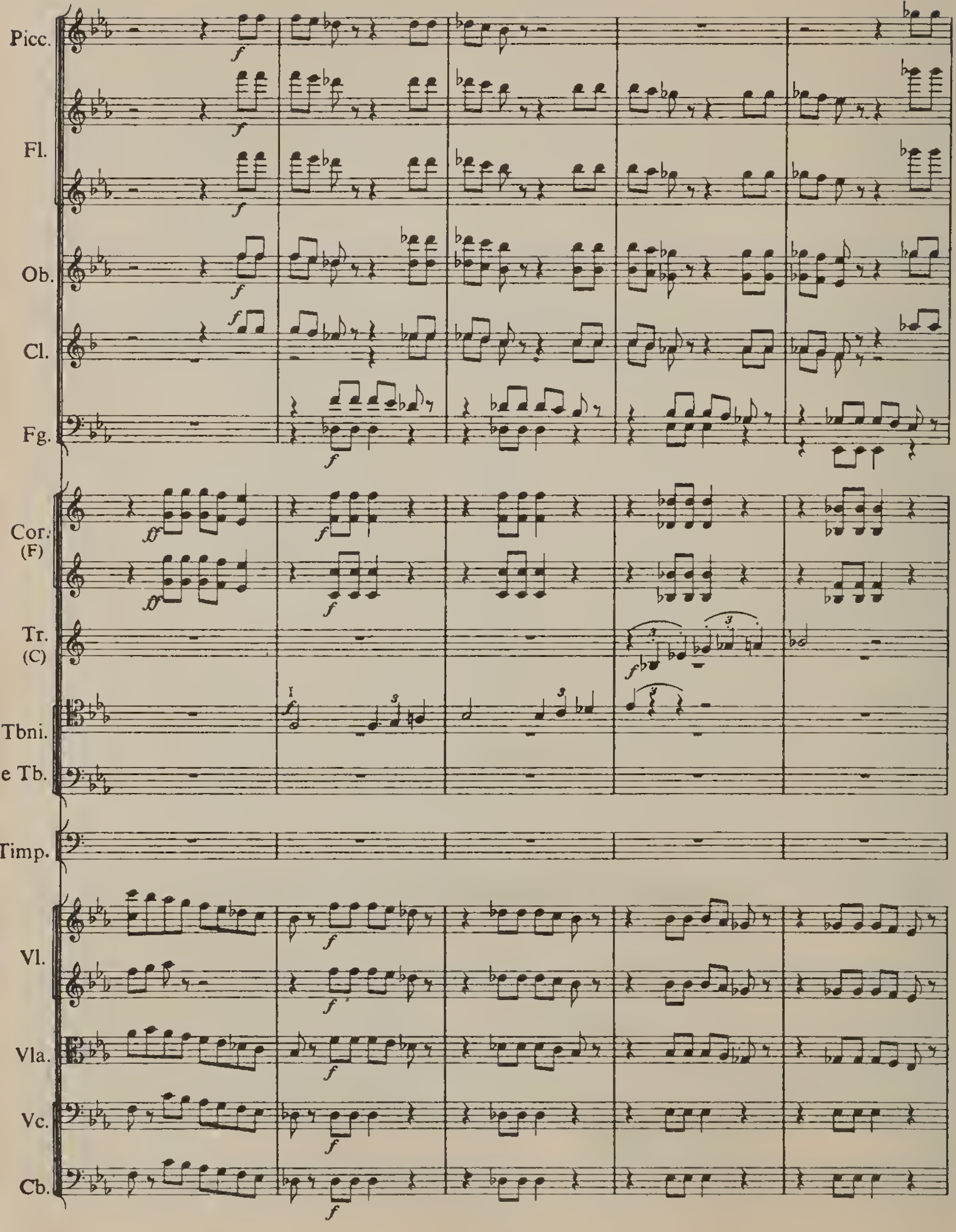


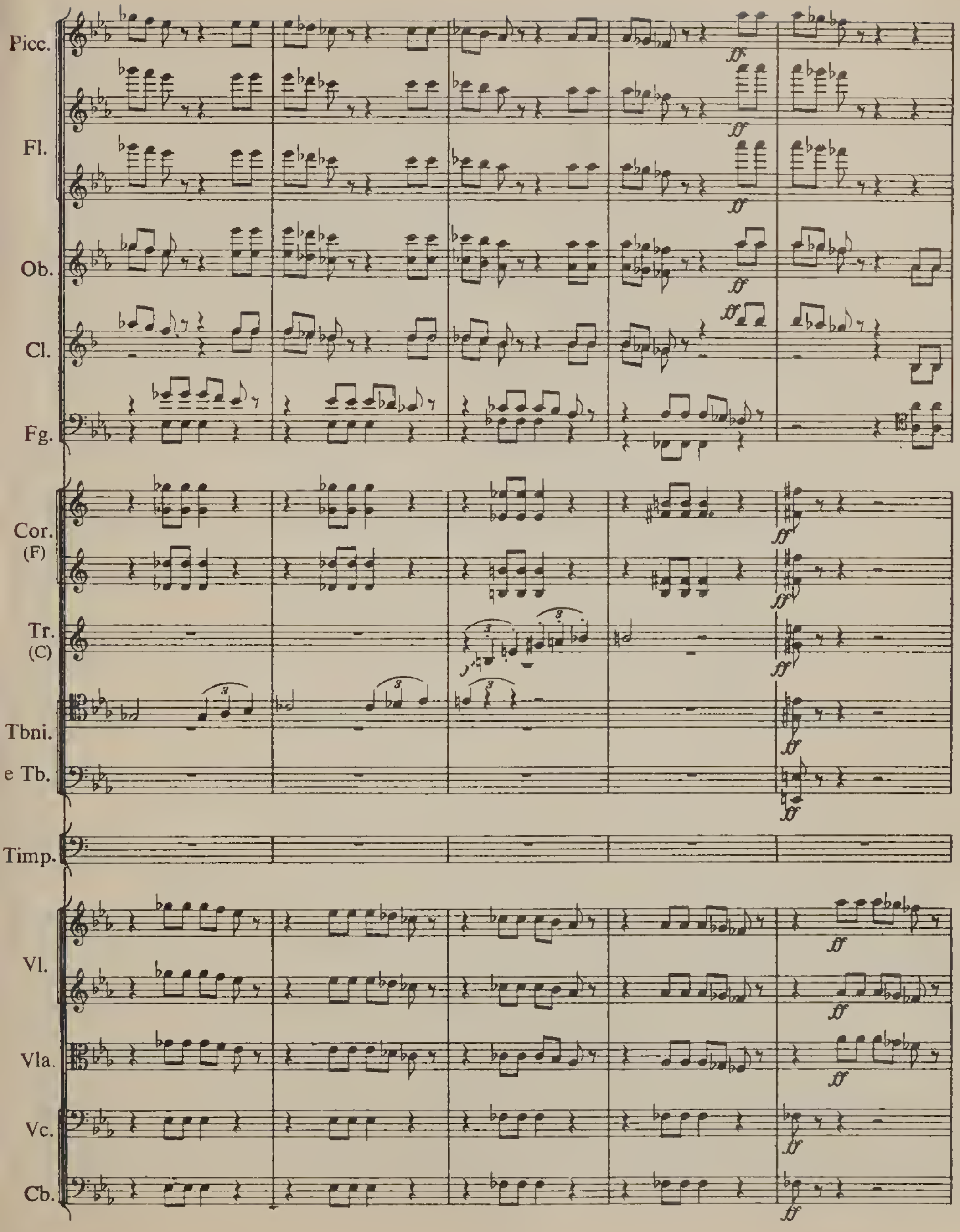
Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

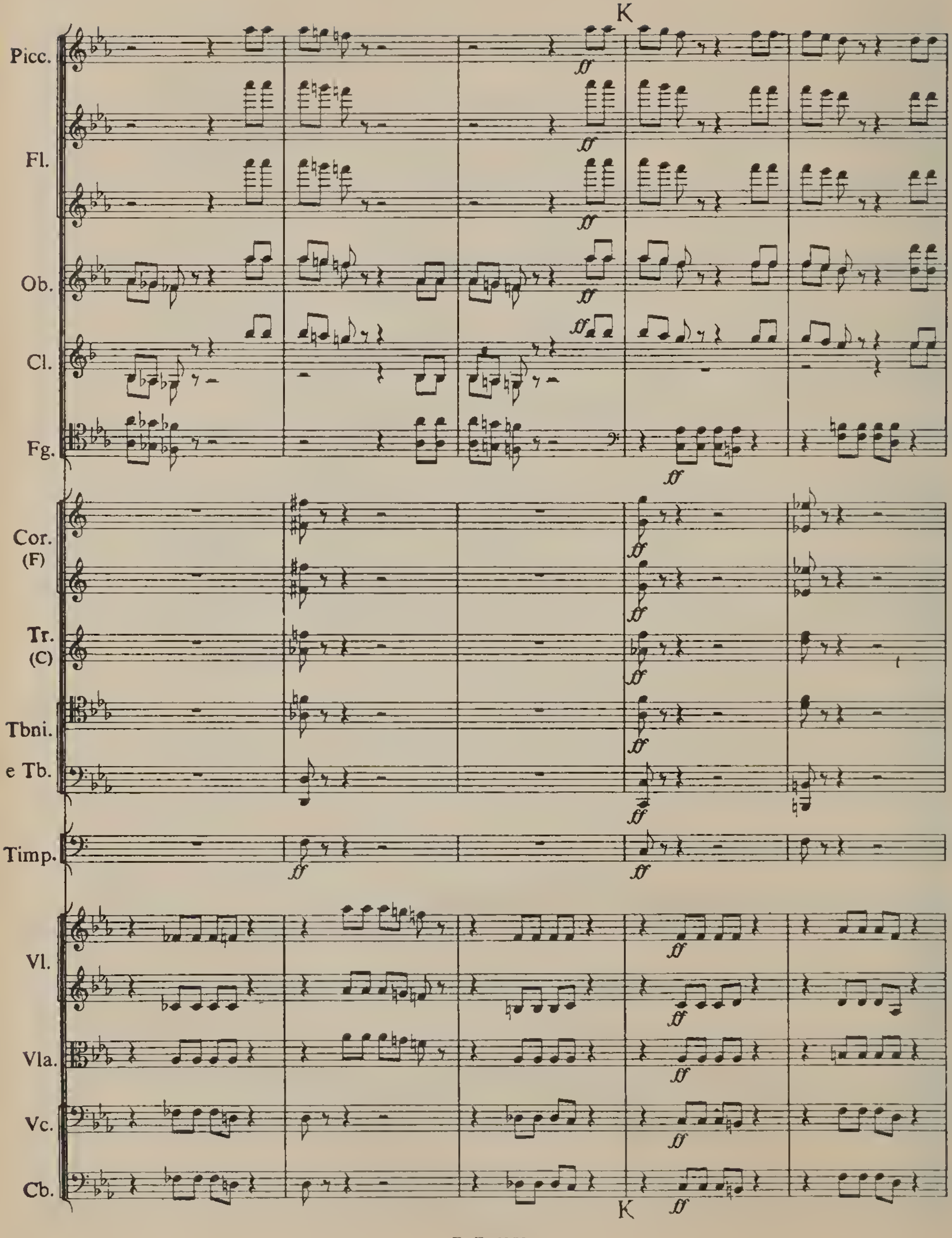

H
Cl.
a 2
f marc.
Vl.
Vla.
Vc.
Cb.
H
Cl.
Vl.
Vla.
Vc.
Cb.
Cor.
(F)
a 2
Vl.
Vc.
Cb.

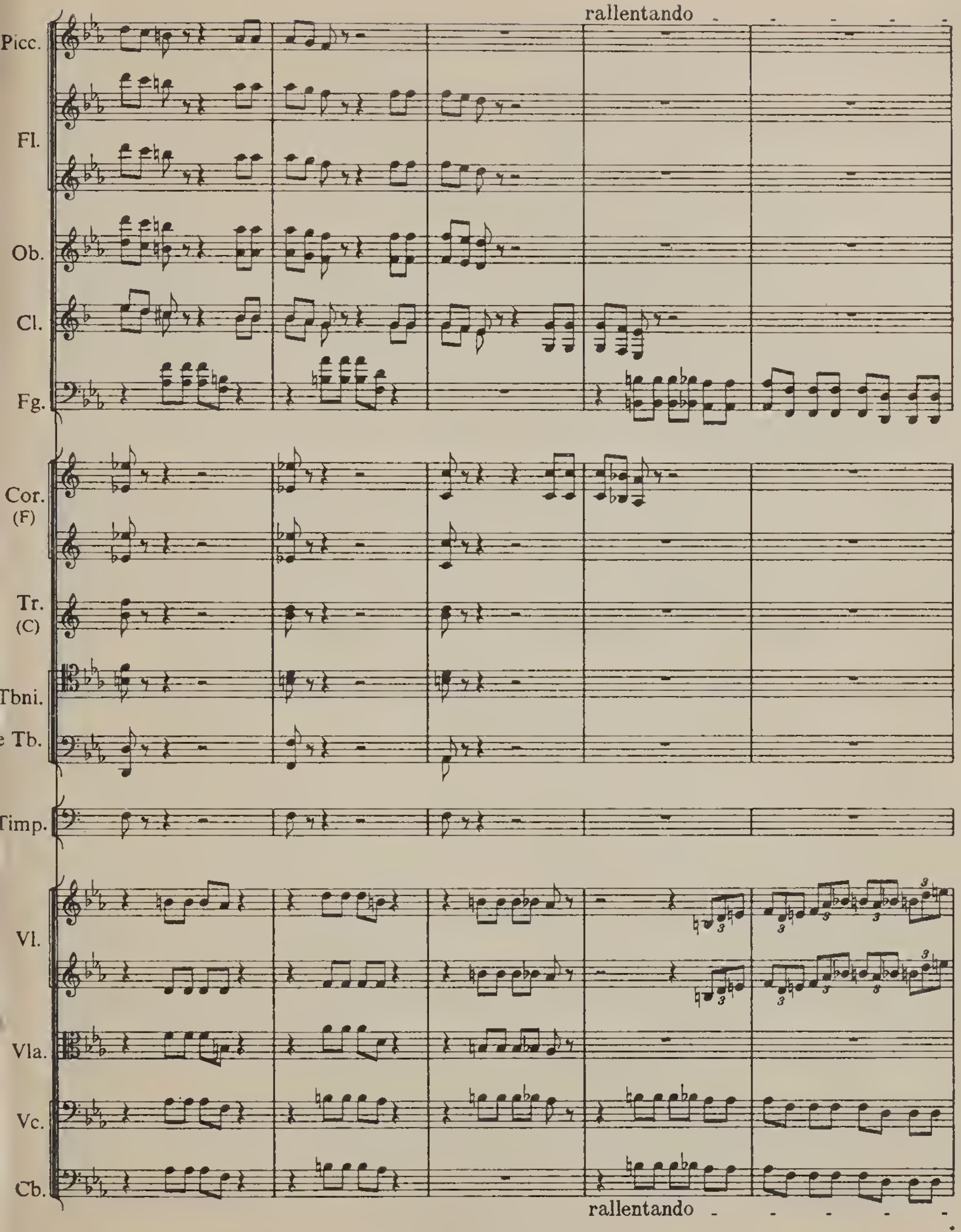

Fl.
Ob.
Cl.
Fg.
Vl.
Vc.
Cb.
a 2
p cre - scen - do poco a poco
p cre - scen - do
sempre cresc.
più f
più f cresc.
mf cresc.
f
f marc.
Cor. (F)
I.II
III.IV
Tr. (C)
Tbni.
III
mf
Vla.

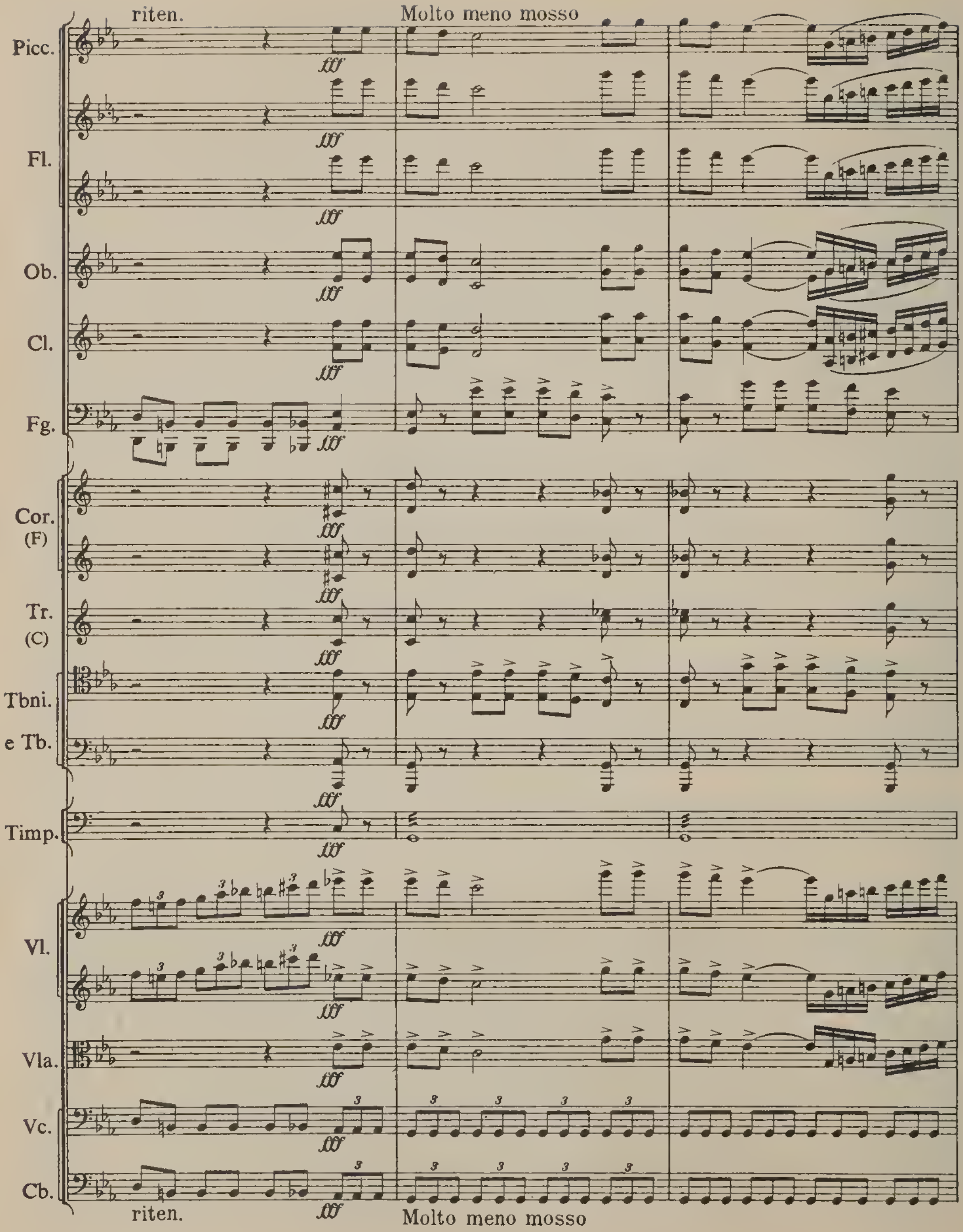

I
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
marcatiss.
Tr. (C)
Tbni.
e Tb.
mf
Timp.
Vl.
Vla.
Vc.
Cb.
ff
f

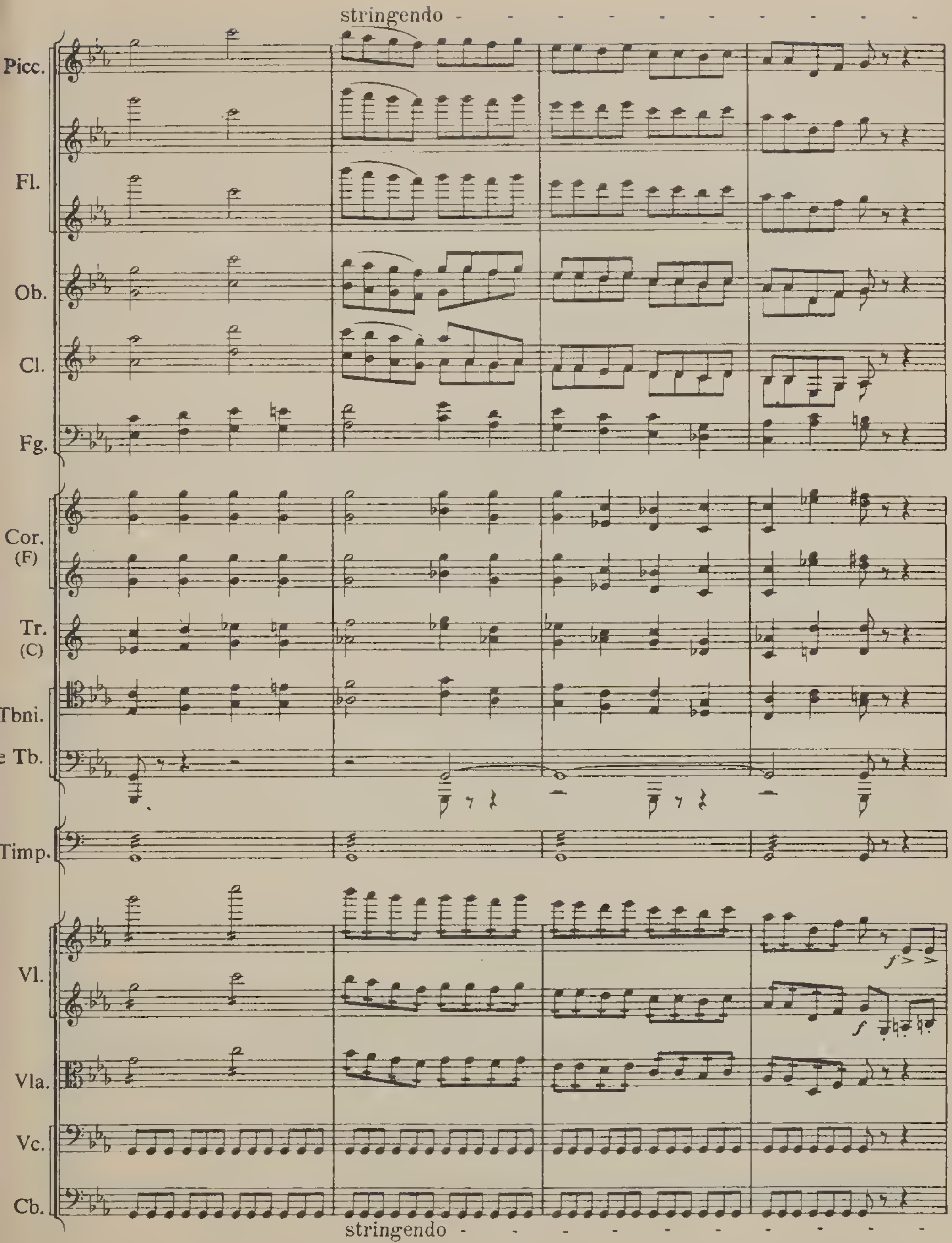

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

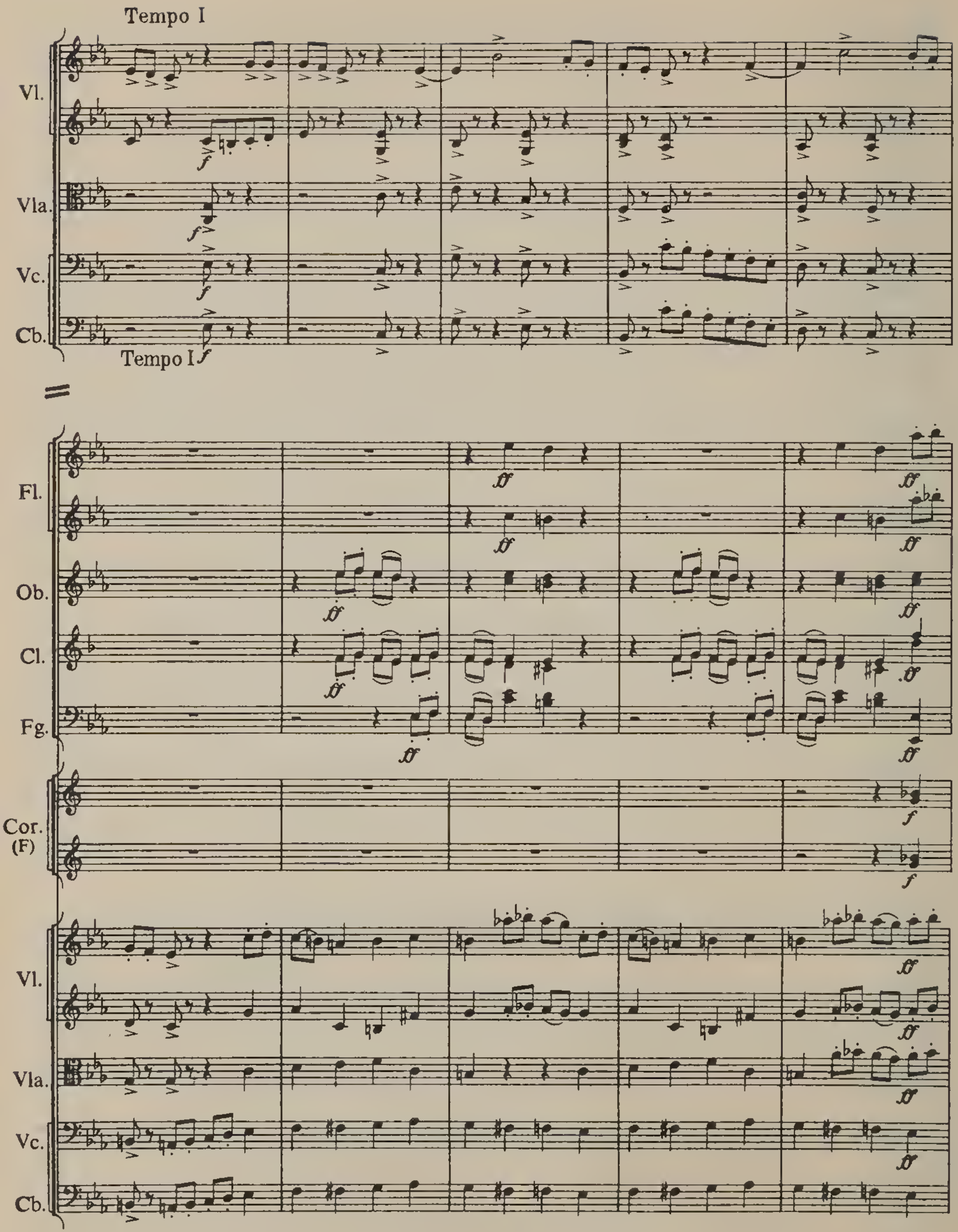

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff

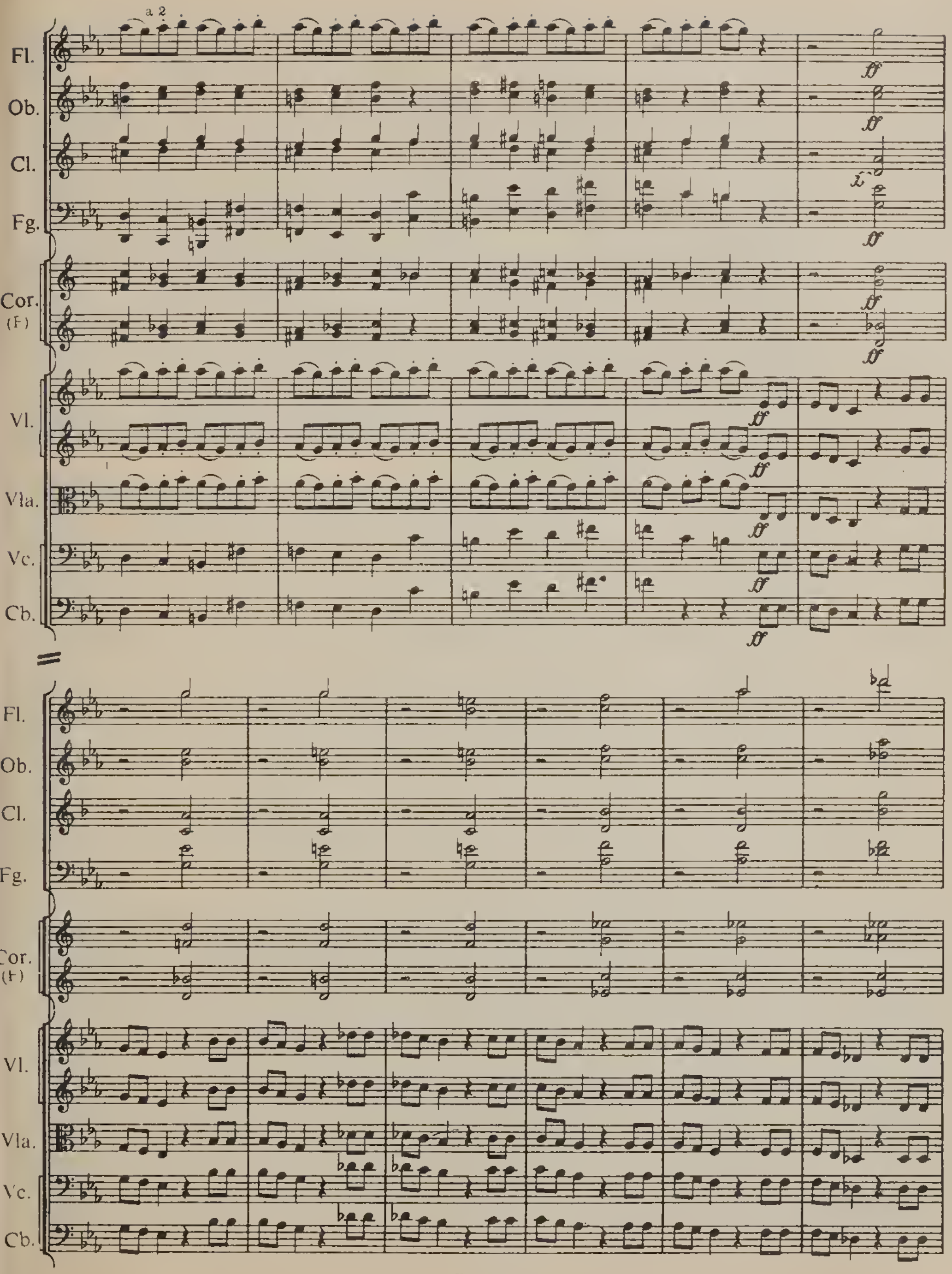

K
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
K

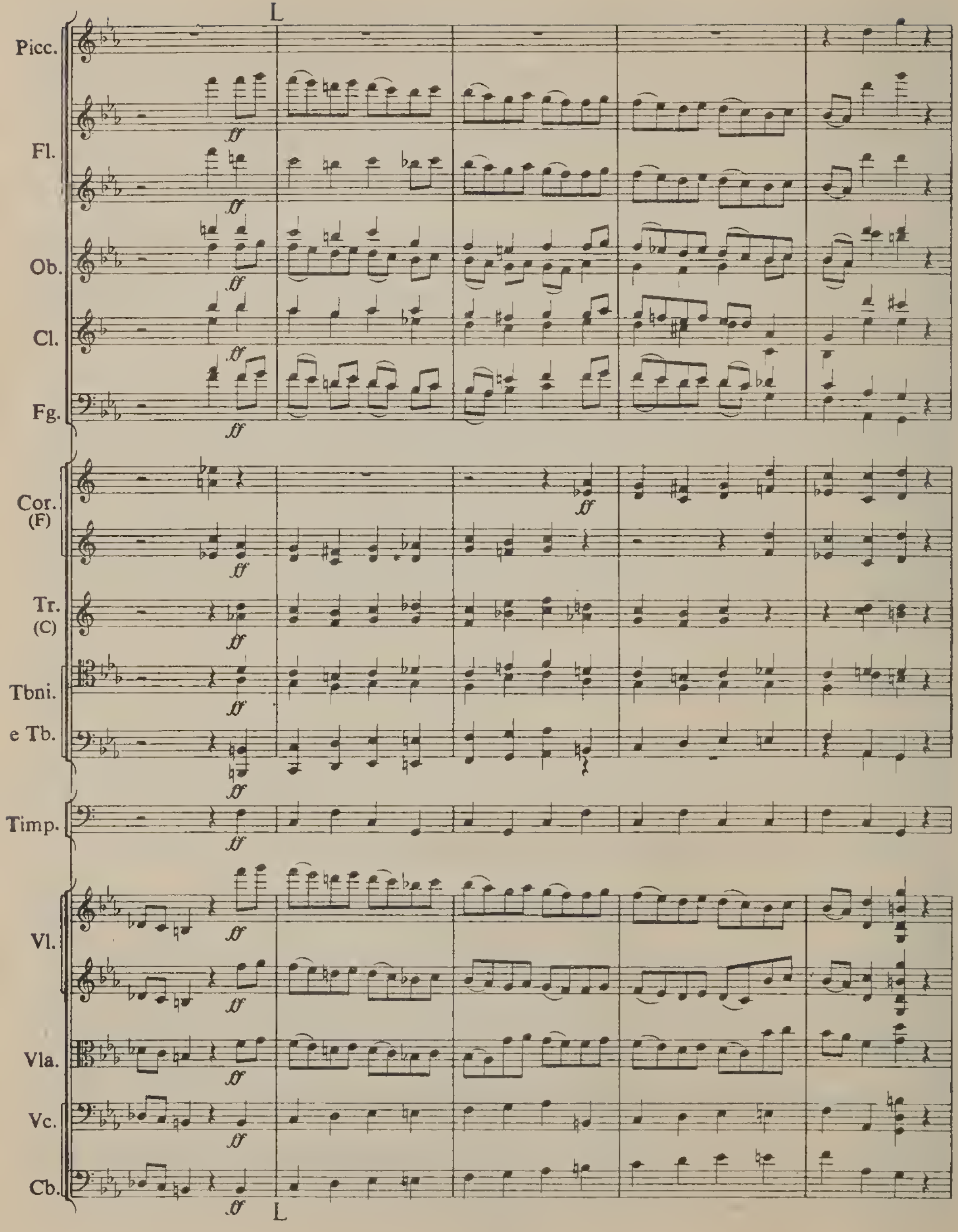

rallentando
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
rallentando

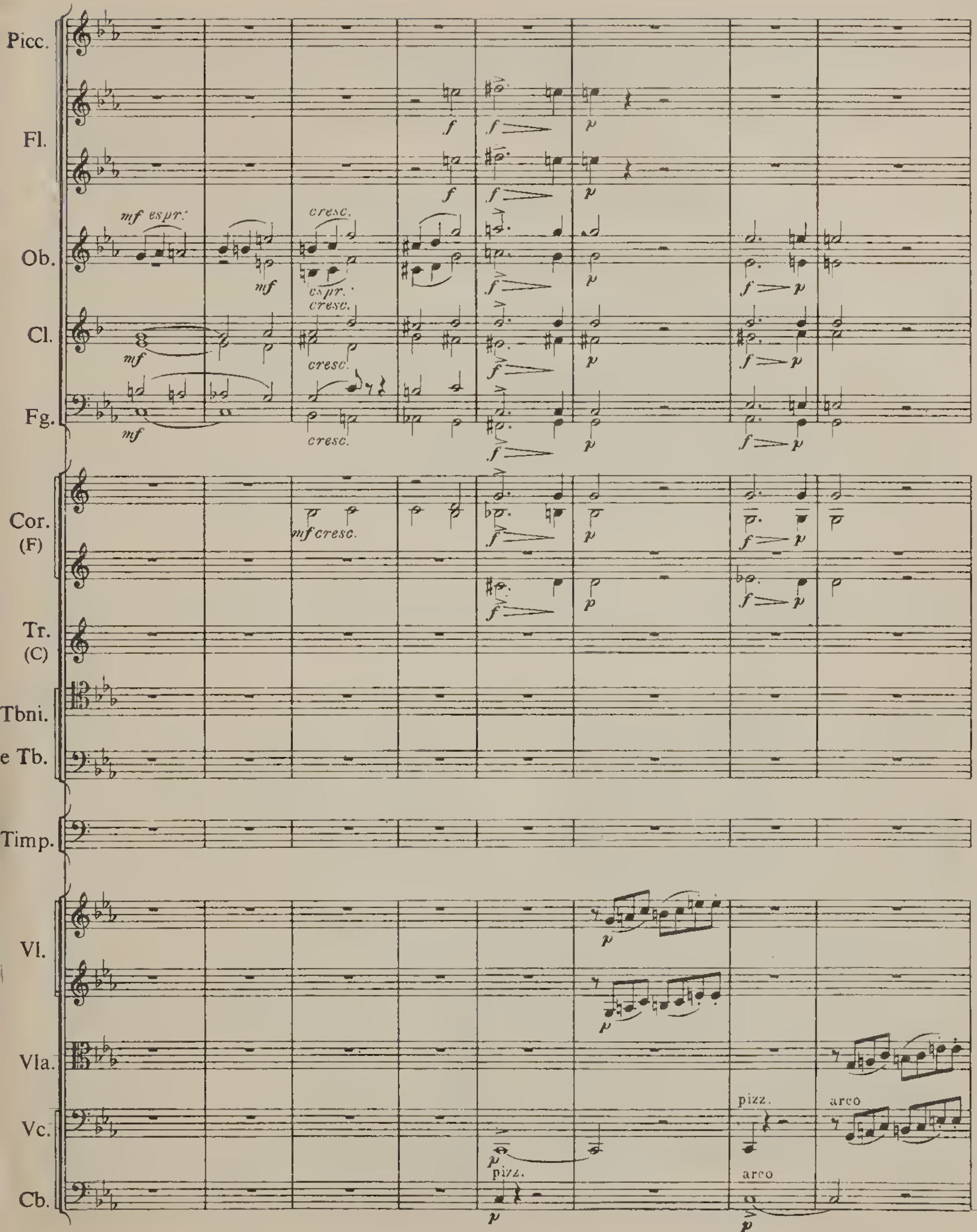

riten.
Molto meno mosso
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
fff
riten.
Molto meno mosso

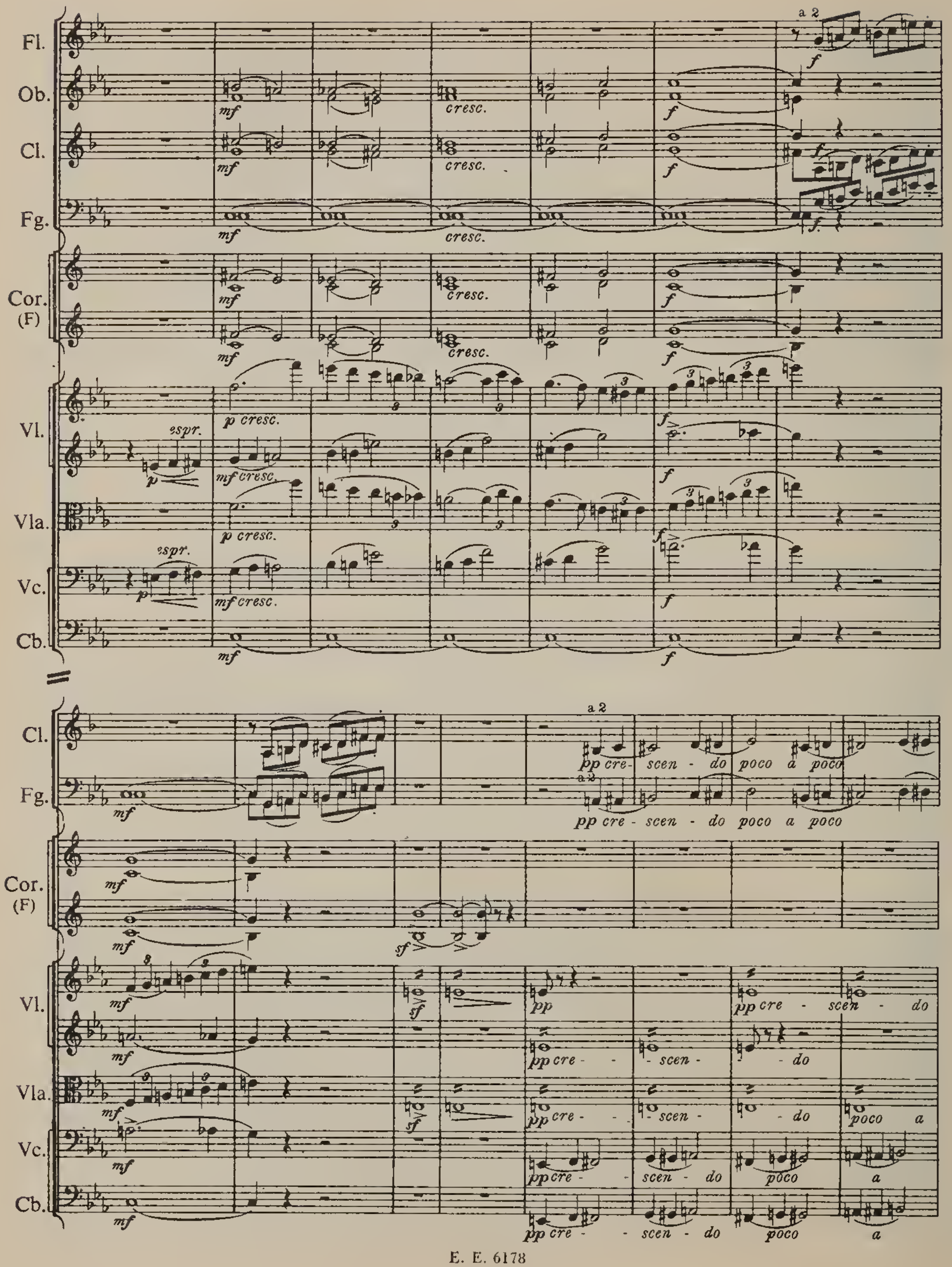

stringendo
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
f
stringendo

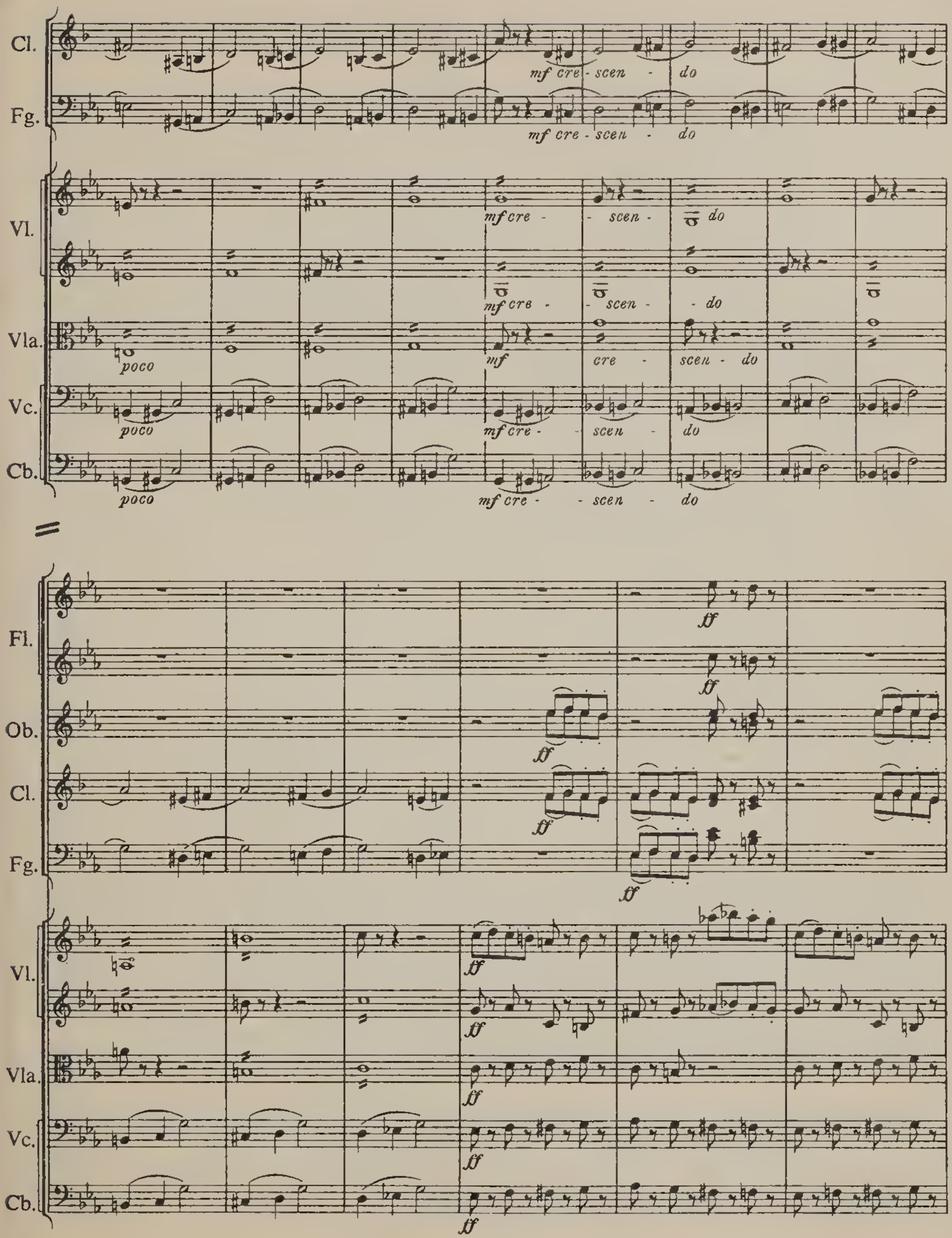

Tempo I
Vl.
Vla.
Vc.
Cb.
Tempo I
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Vl.
Vla.
Vc.
Cb.

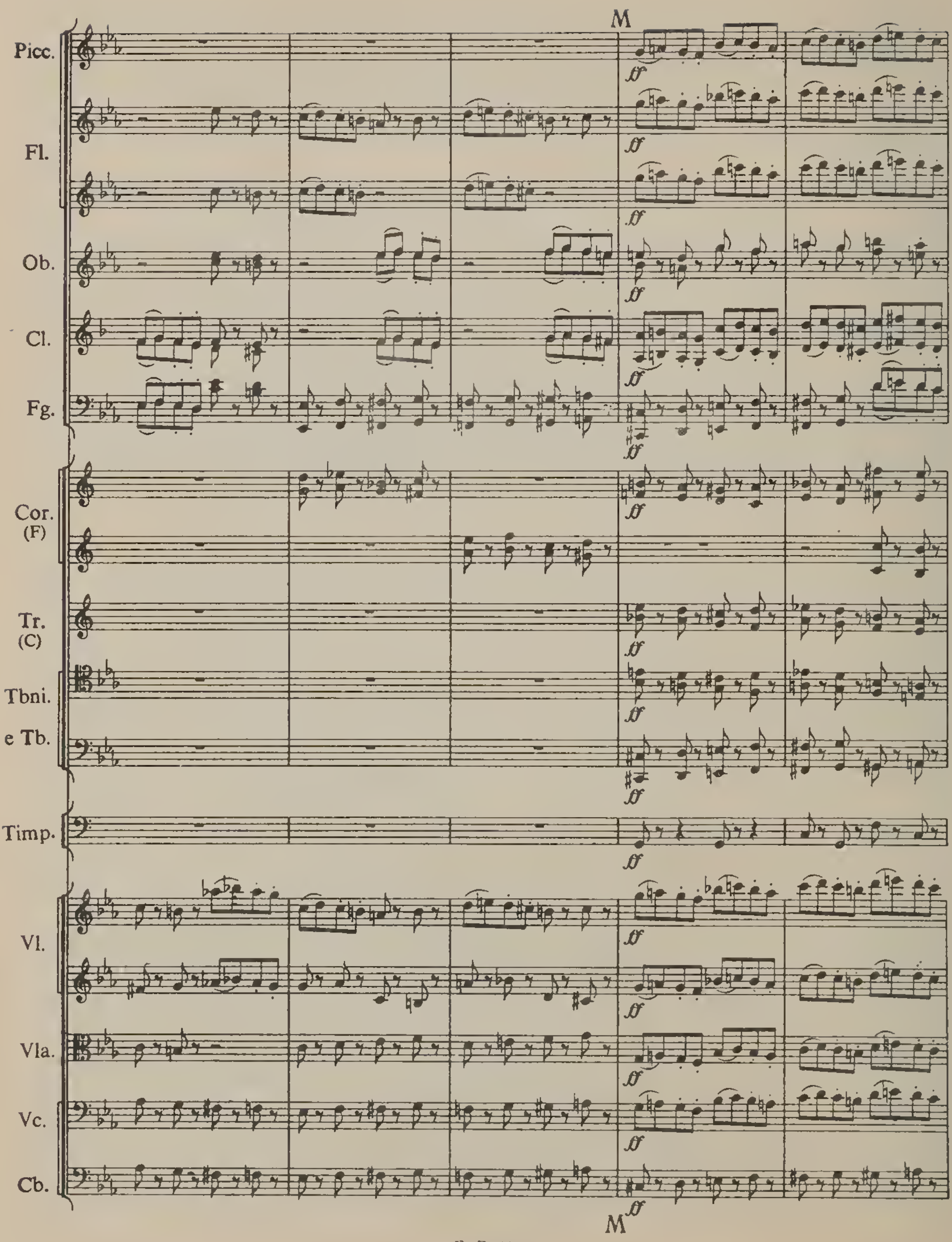

a 2
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
ff

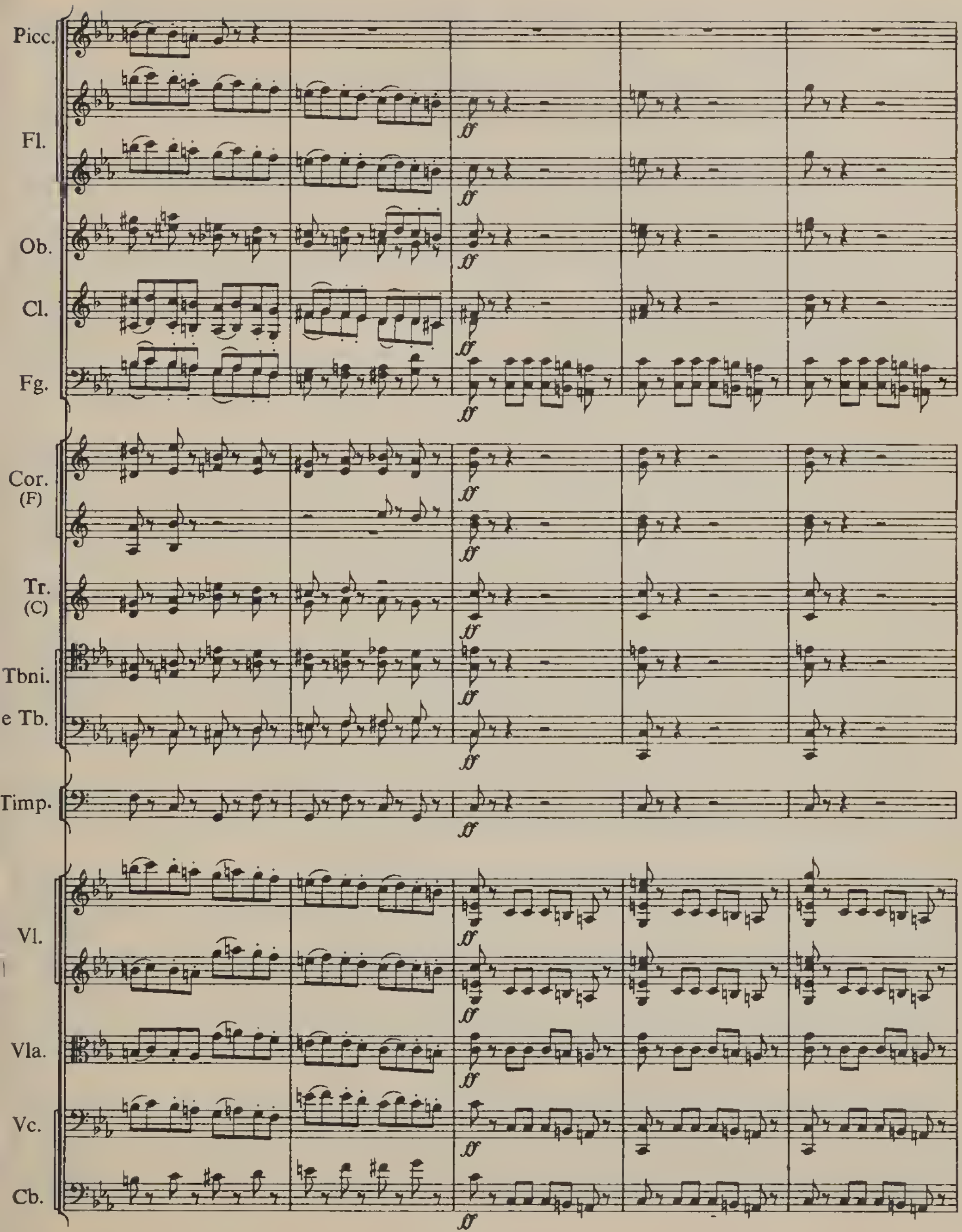

L
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff
L


Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
mf espr.
cresc.
espr.
mf cresc.
pizz.
arco

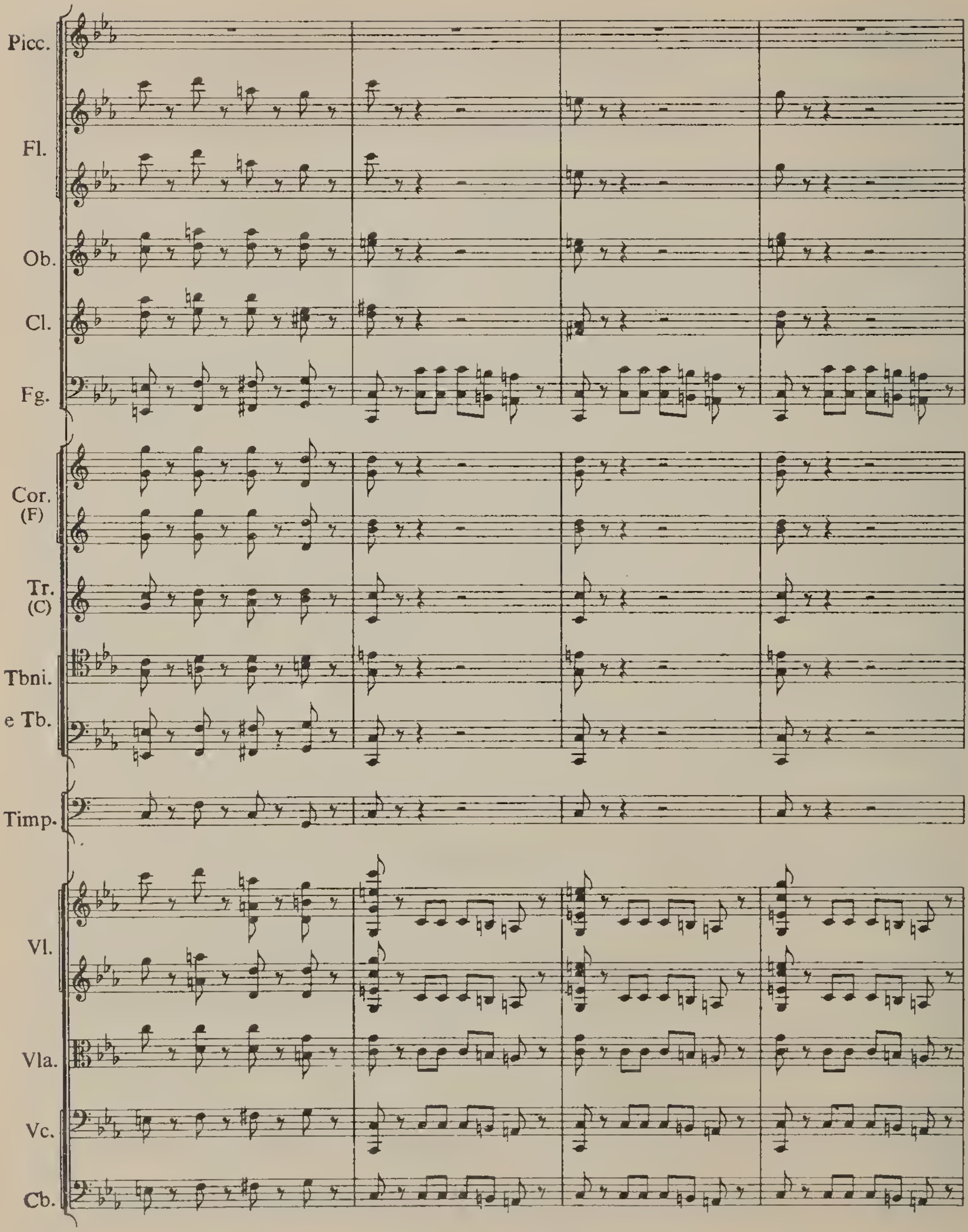

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
a 2
mf
cresc.
f
espr.
p cresc.
mf cresc.
p
sf
pp
pp cre - scen - do poco a poco
cre - scen - do
poco a

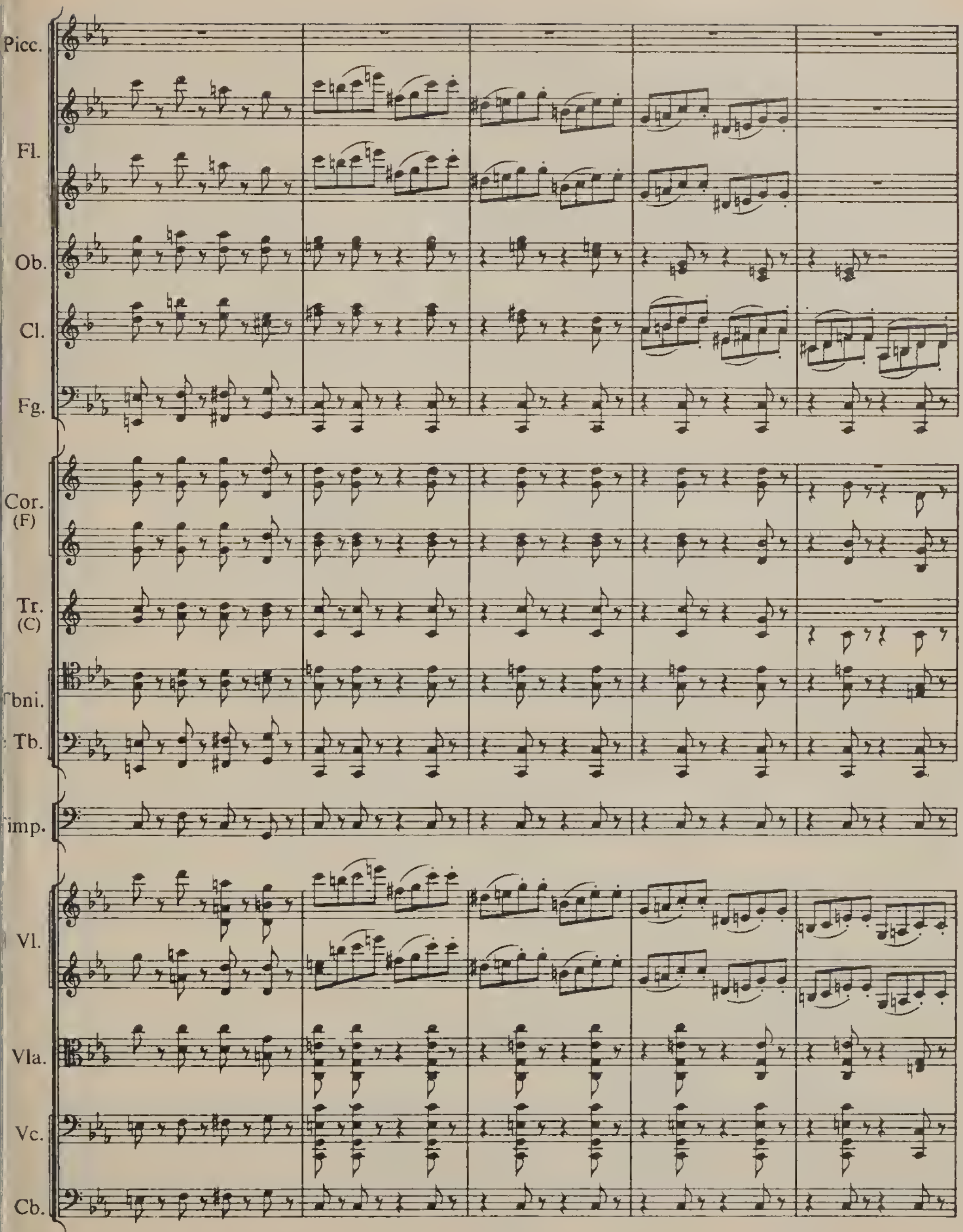

Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
mf cre - scen - do
poco
Fl.
Ob.
ff

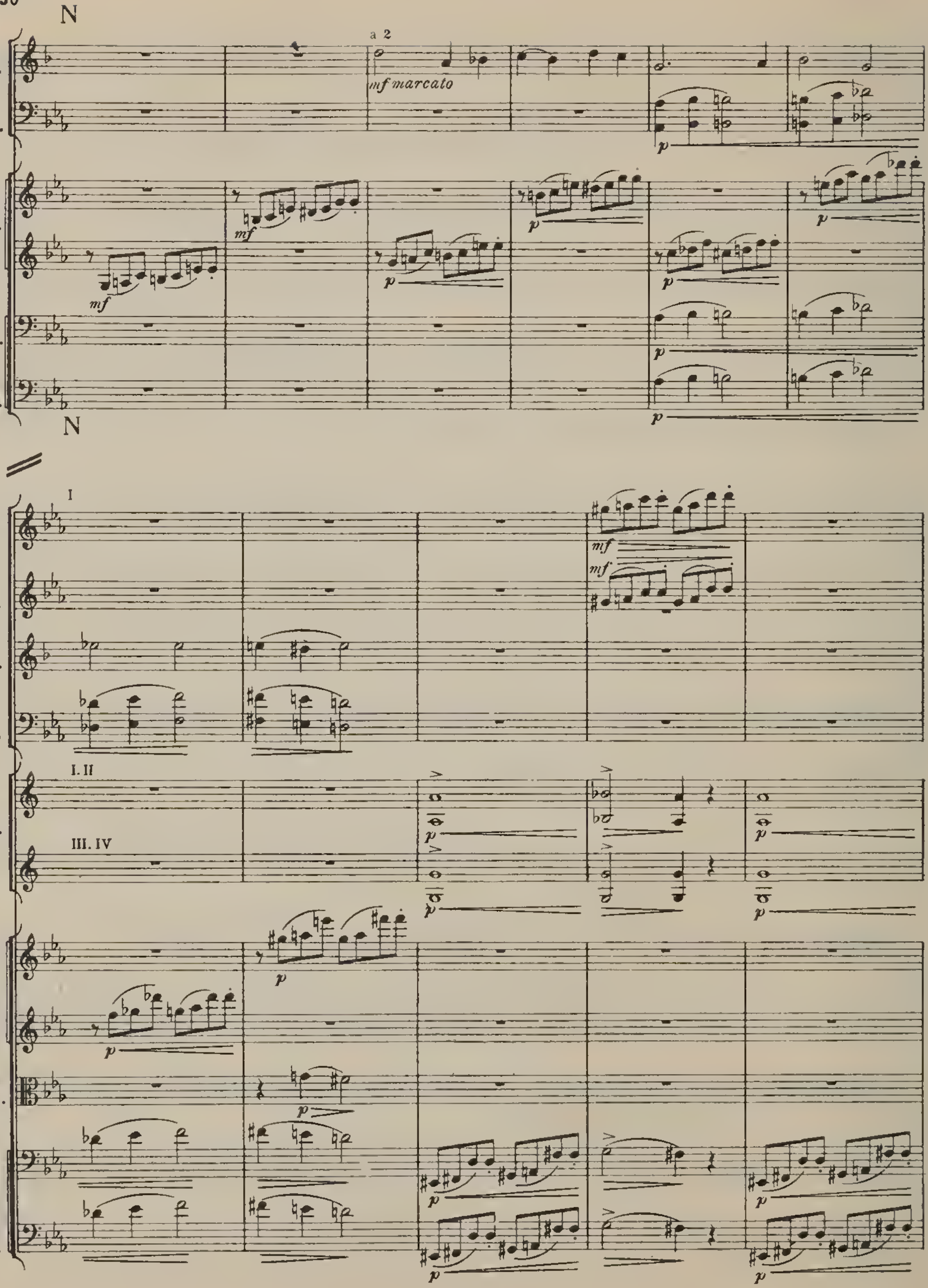

M
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff
M

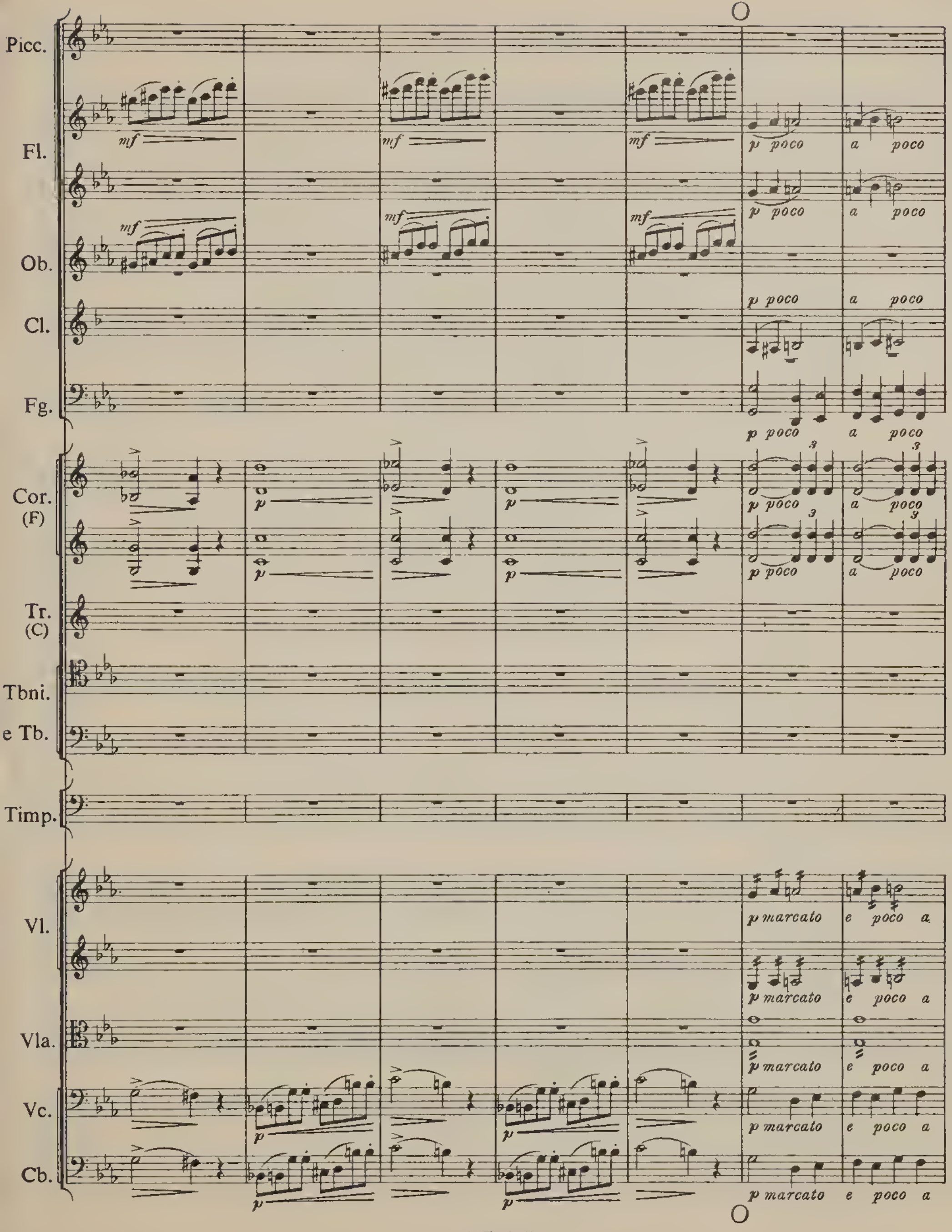


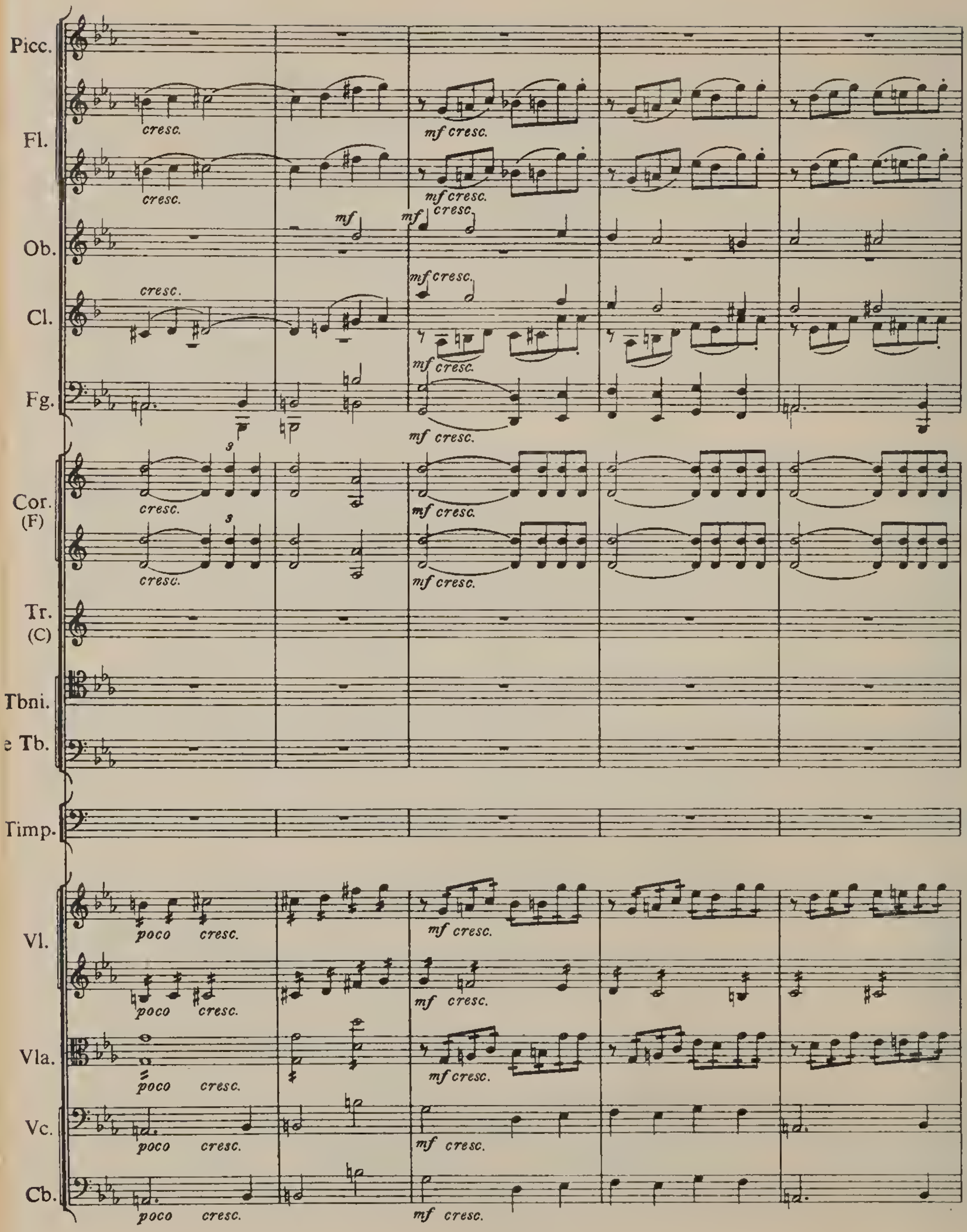
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
ff

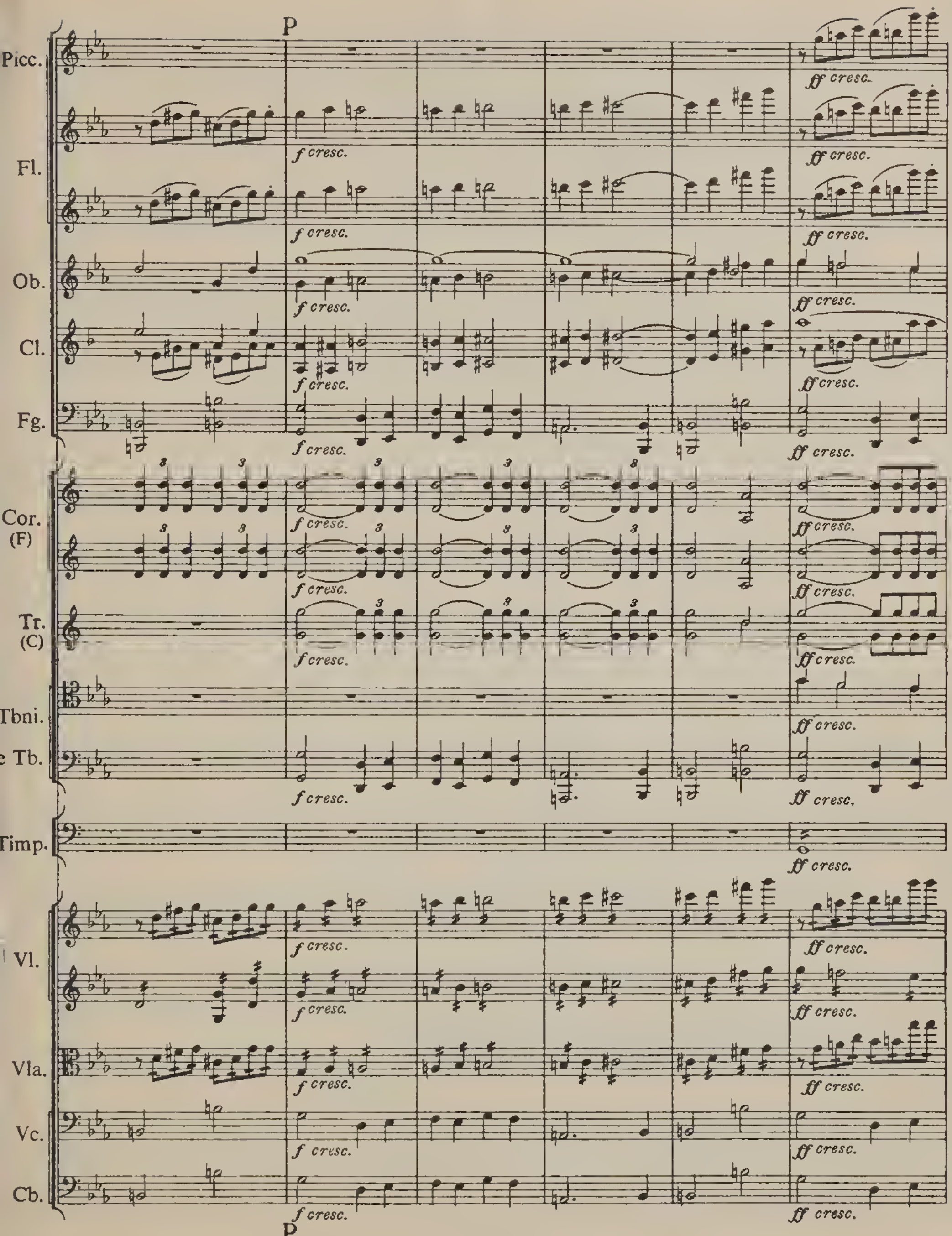

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

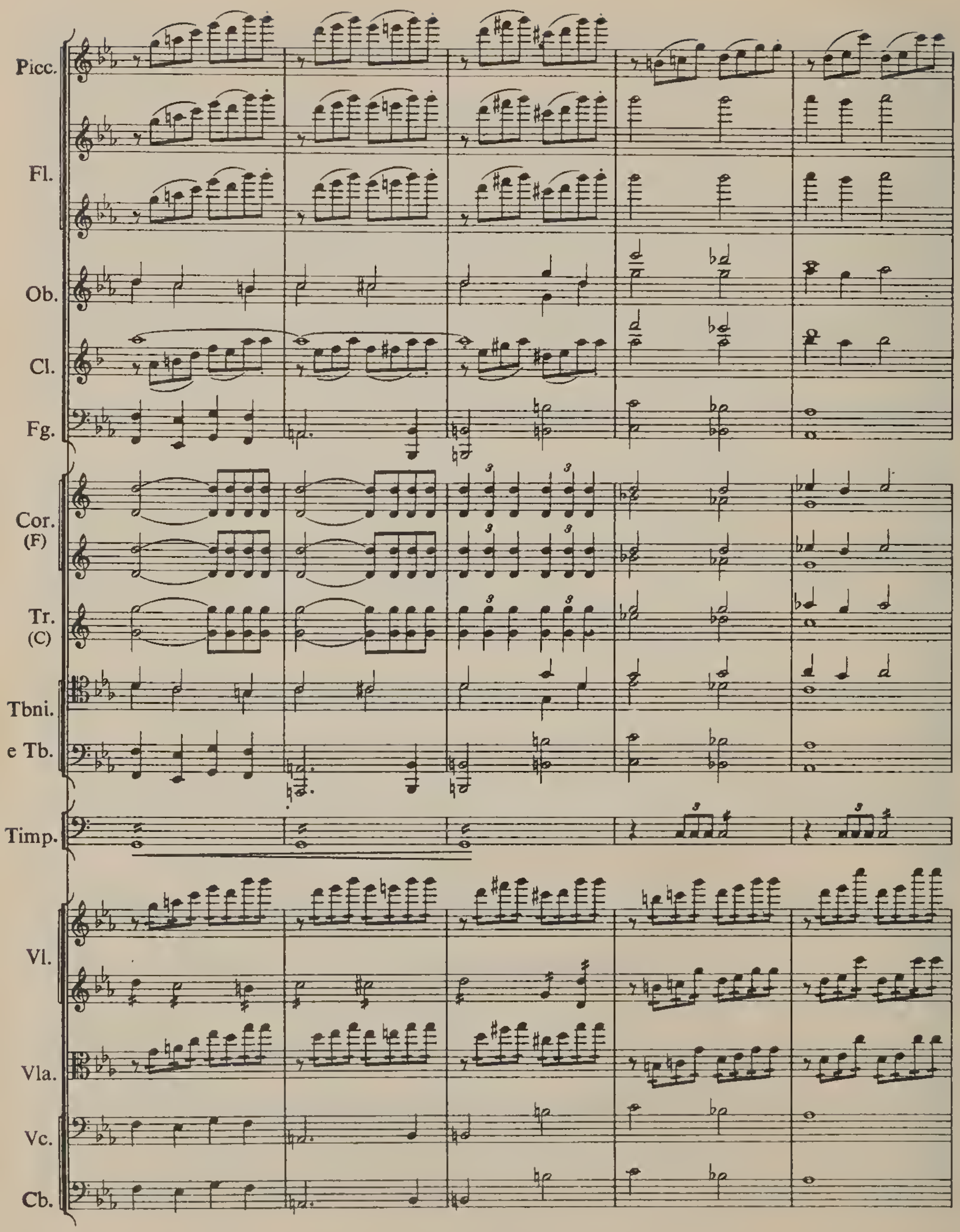

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

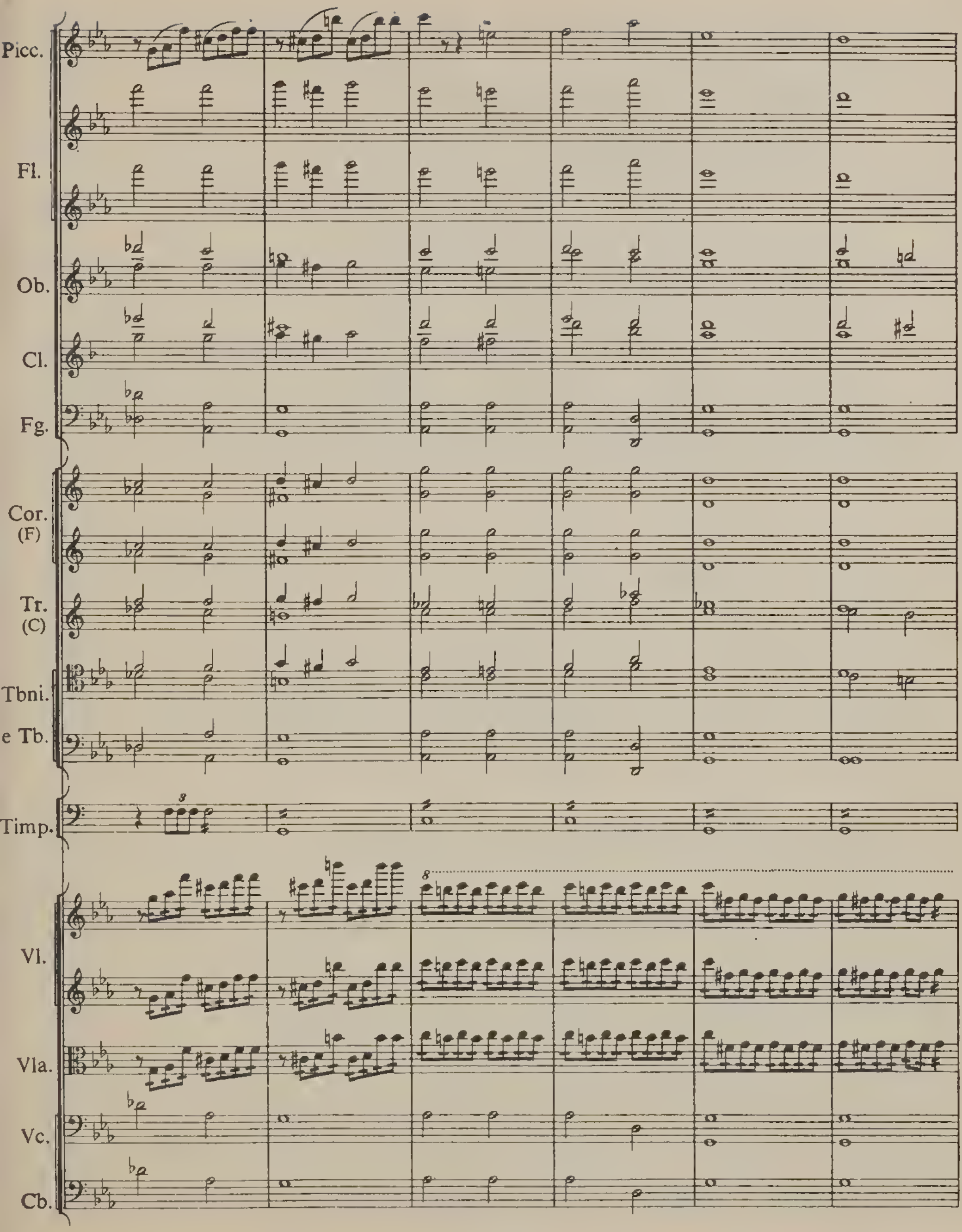

N
Cl.
Fg.
Vl.
Vc.
Cb.
a 2
mf marcato
mf
p
N
Fl.
Ob.
Cl.
Fg.
Cor. (F)
I. II
III. IV
Vl.
Vla.
Vc.
Cb.
I
mf
p

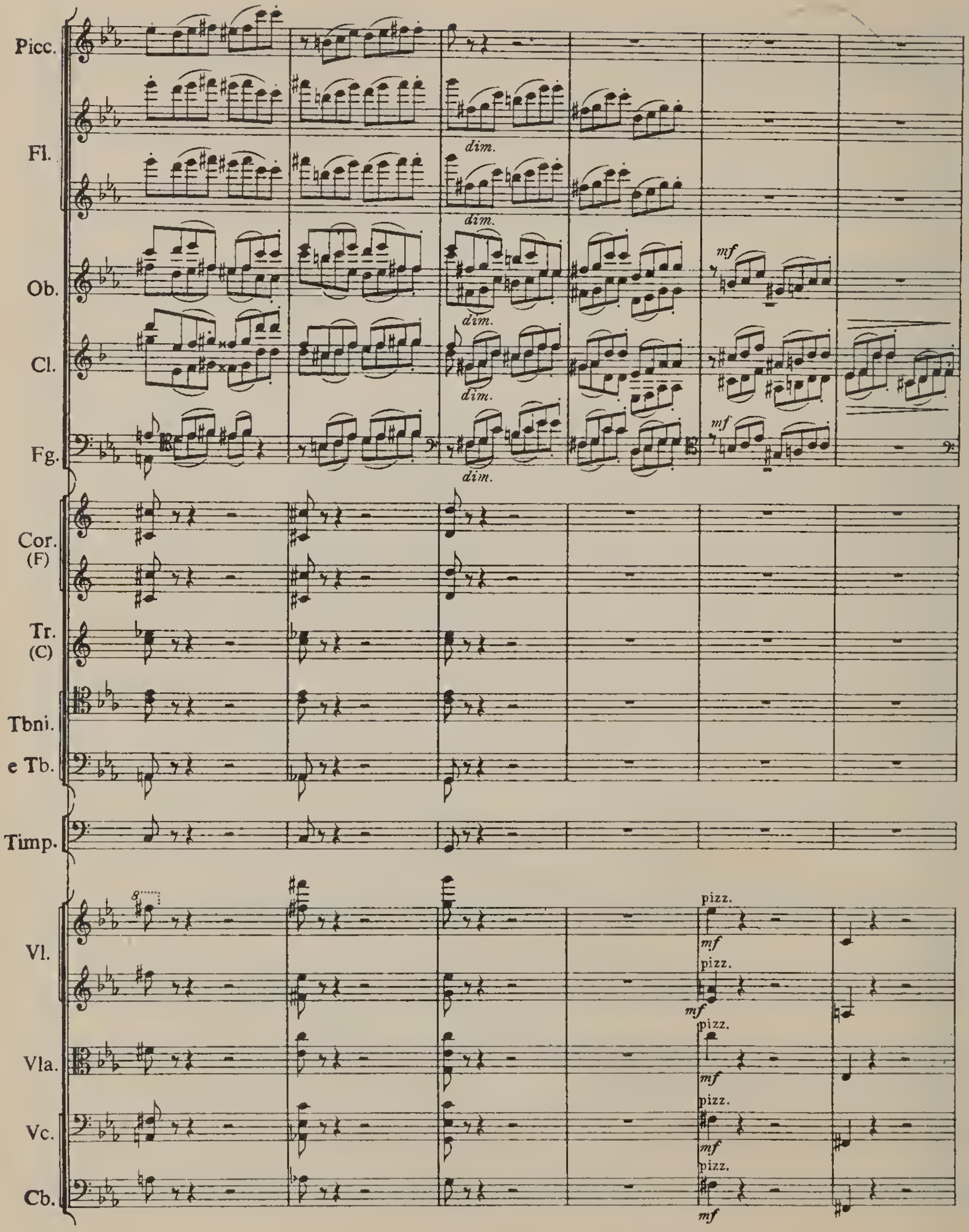

O
Picc.
Fl.
mf
p poco
a poco
Ob.
Cl.
Fg.
Cor. (F)
p
Tr. (C)
Tbni. e Tb.
Timp.
Vl.
p marcato
e poco a
Vla.
Vc.
Cb.
O

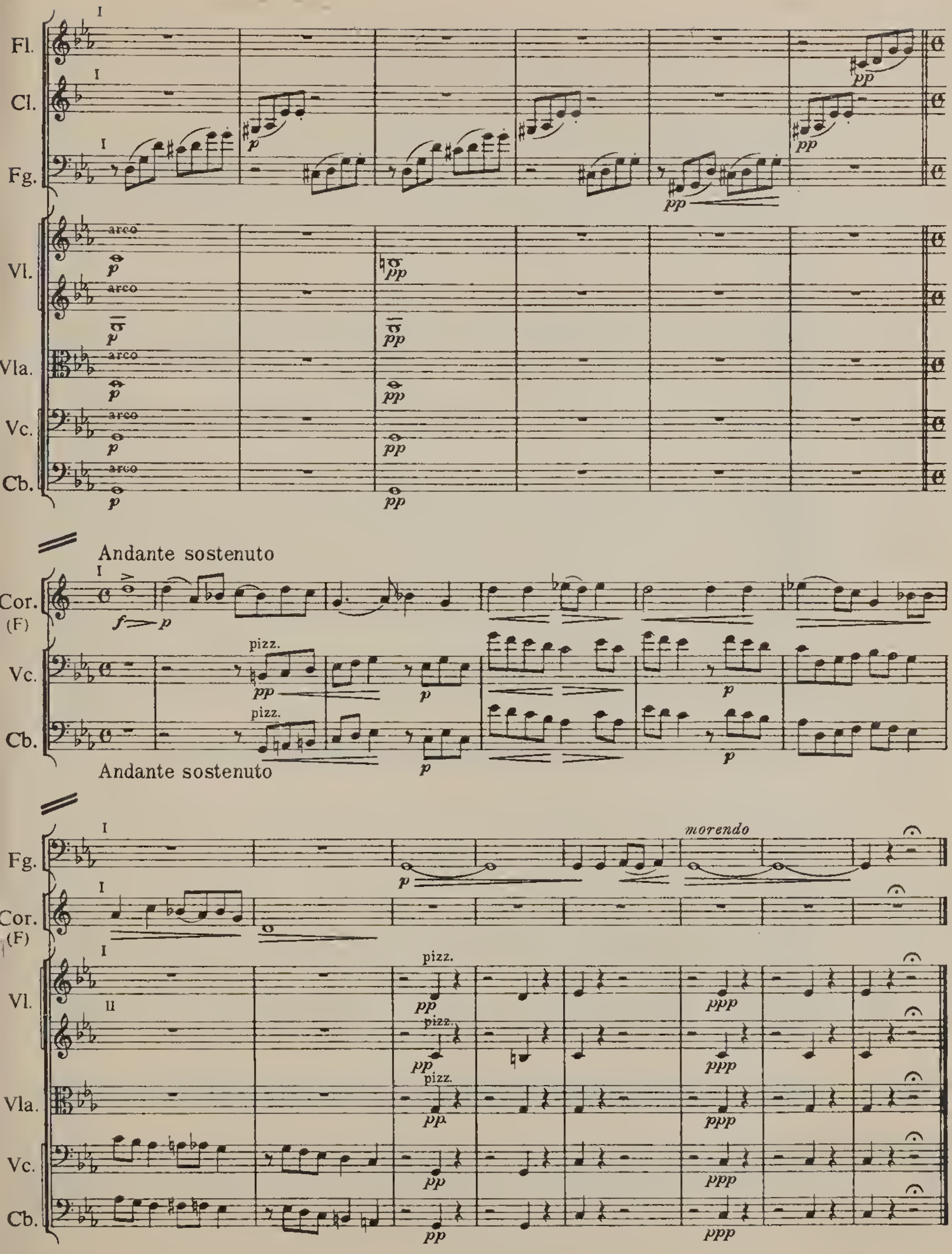

Picc.
Fl.
cresc.
mf cresc.
Ob.
mf
Cl.
cresc.
mf cresc.
Fg.
mf cresc.
Cor. (F)
cresc.
mf cresc.
Tr. (C)
Tbni.
e Tb.
Timp.
Vl.
poco cresc.
mf cresc.
Vla.
poco cresc.
mf cresc.
Vc.
poco cresc.
mf cresc.
Cb.
poco cresc.
mf cresc.


P
Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
f cresc.
ff cresc.
P

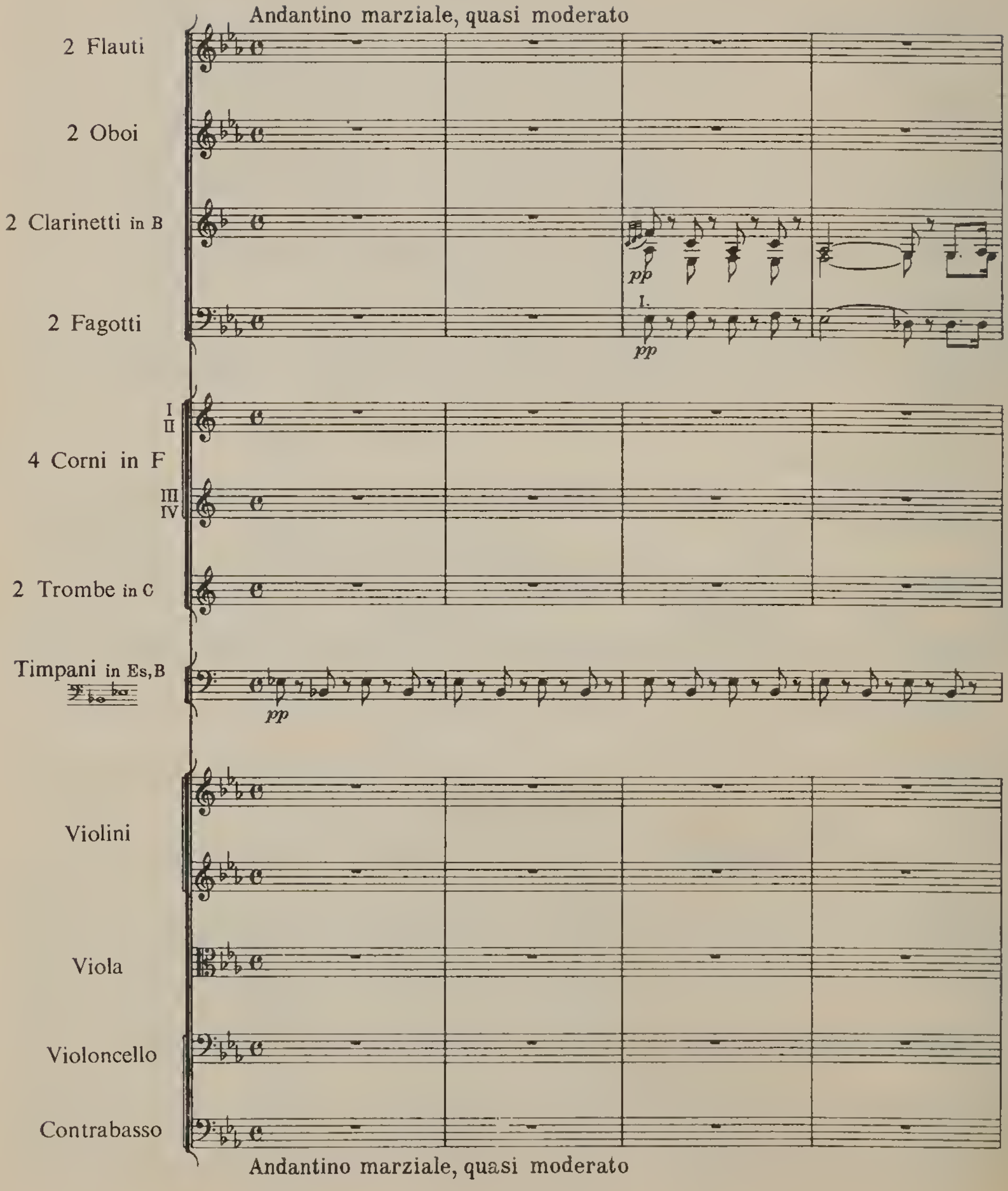

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

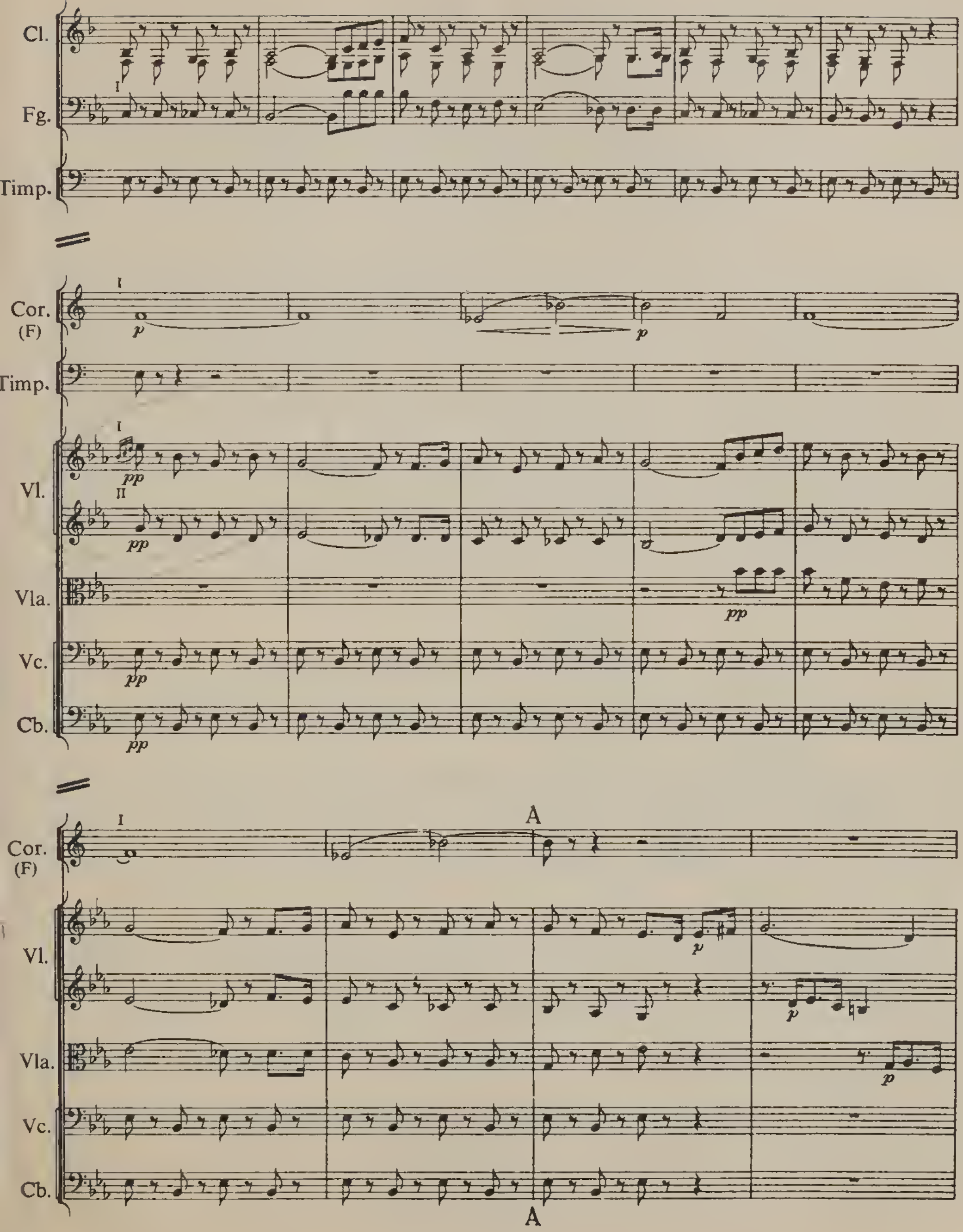

Picc.
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
3
8
Vl.
Vla.
Vc.
Cb.

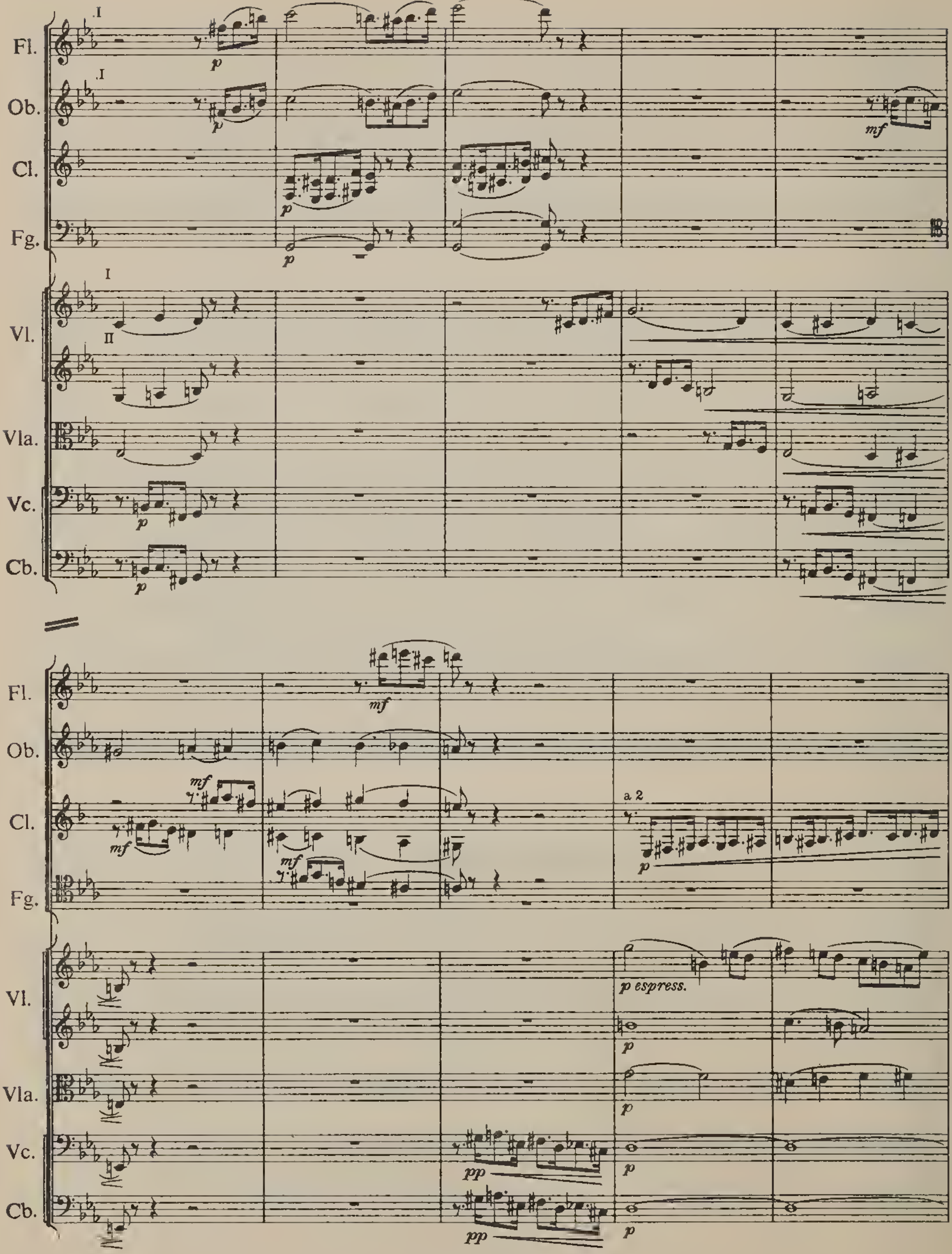

Picc.
Fl.
dim.
dim.
Ob.
mf
dim.
Cl.
dim.
Fg.
mf
dim.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
Vl.
pizz.
mf
pizz.
mf
Vla.
pizz.
mf
Vc.
pizz.
mf
Cb.
pizz.
mf

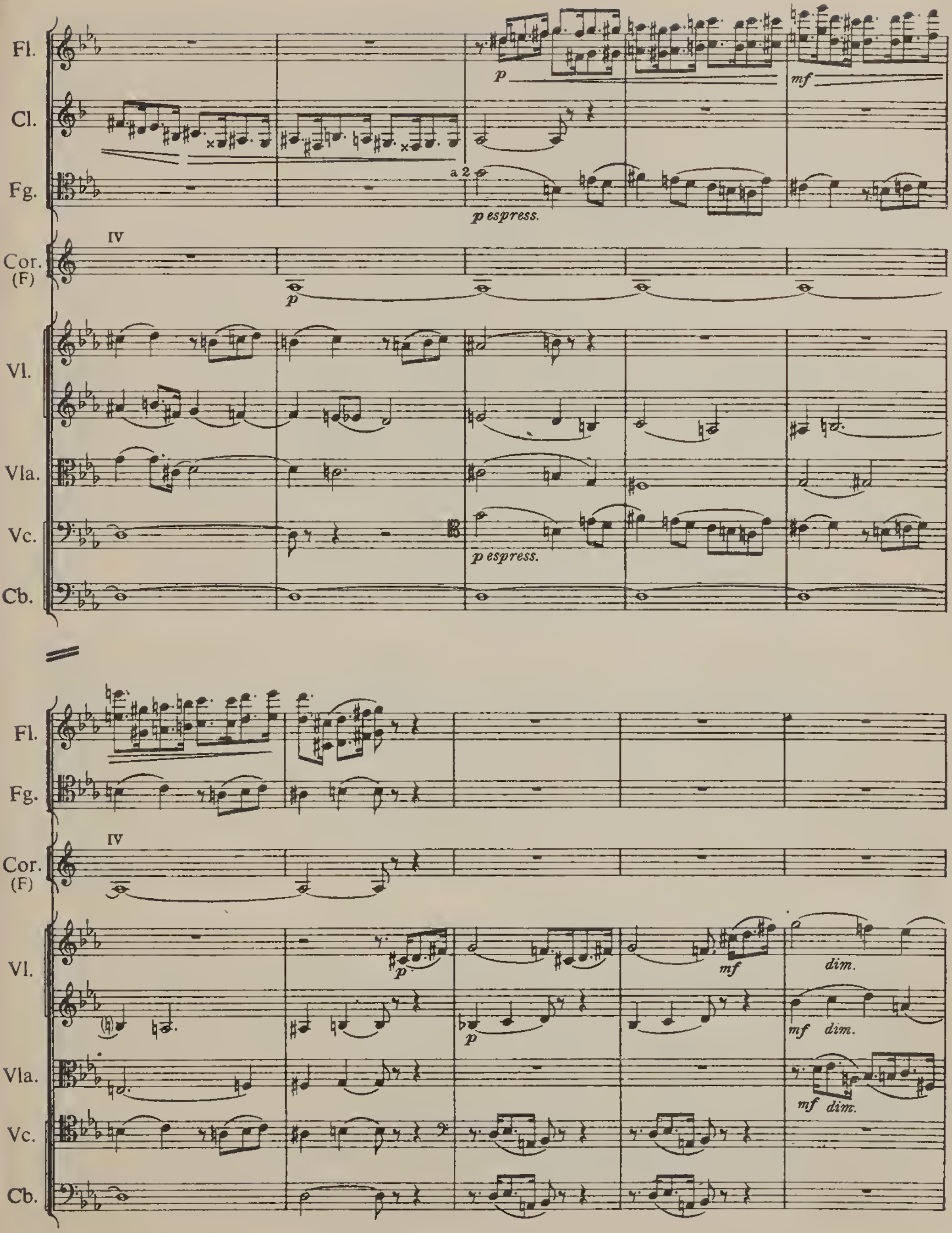

Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
arco
Andante sostenuto
Cor. (F)
pizz.
Andante sostenuto
morendo

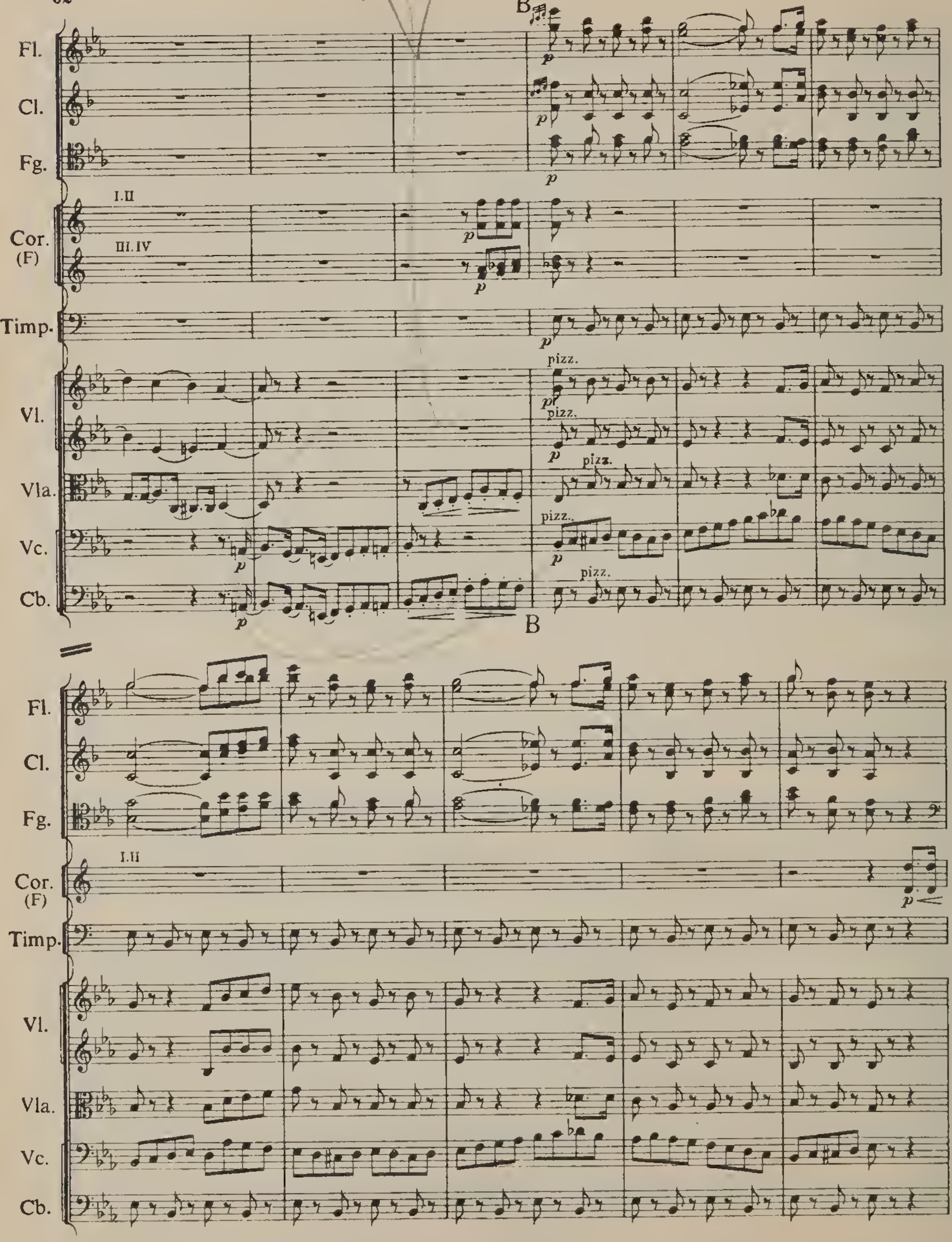
II

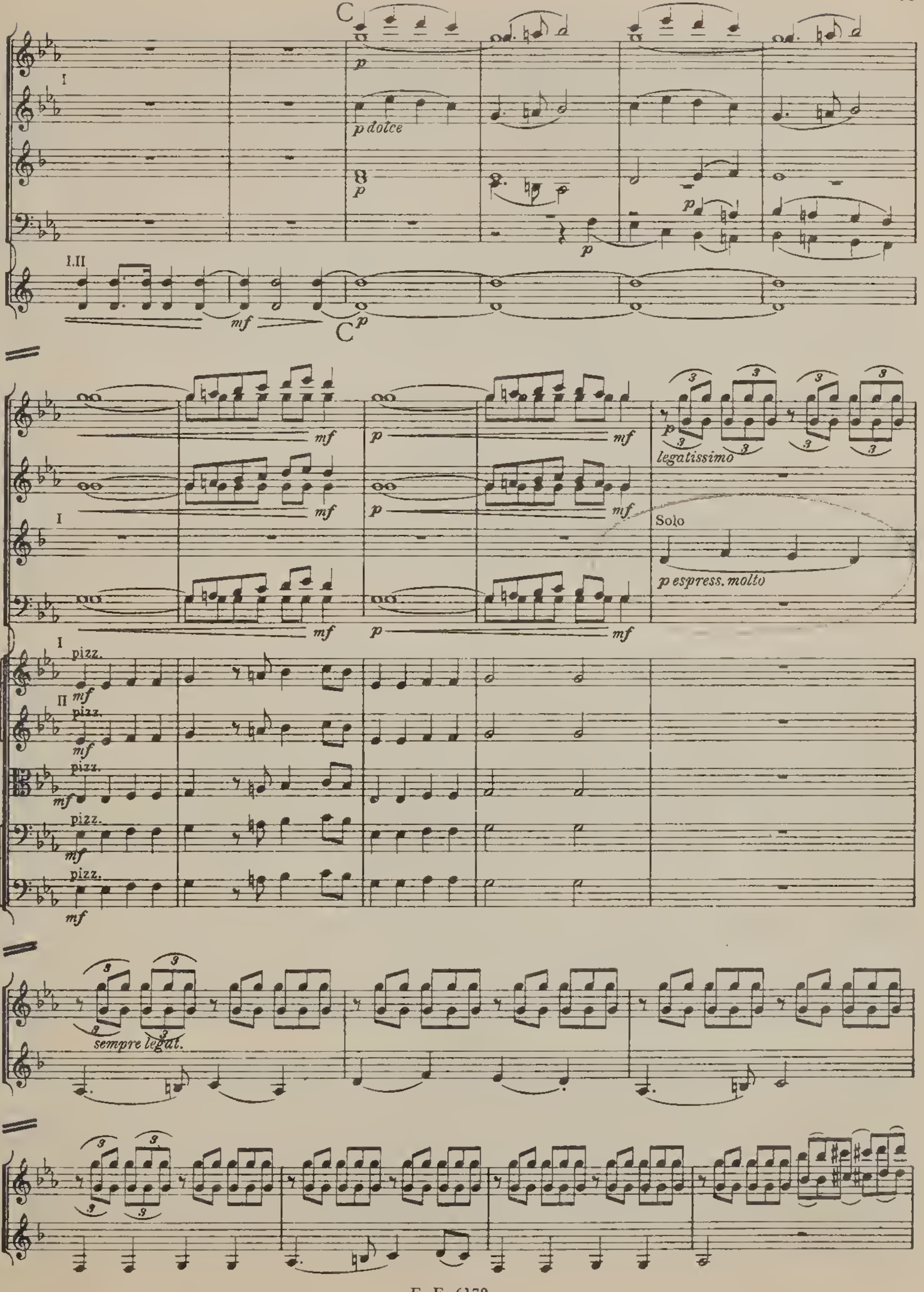

Andantino marziale, quasi moderato
2 Flauti
2 Oboi
2 Clarinetti in B
pp
2 Fagotti
I.
pp
I
II
4 Corni in F
III
IV
2 Trombe in C
Timpani in Es,B
pp
Violini
Viola
Violoncello
Contrabasso
Andantino marziale, quasi moderato

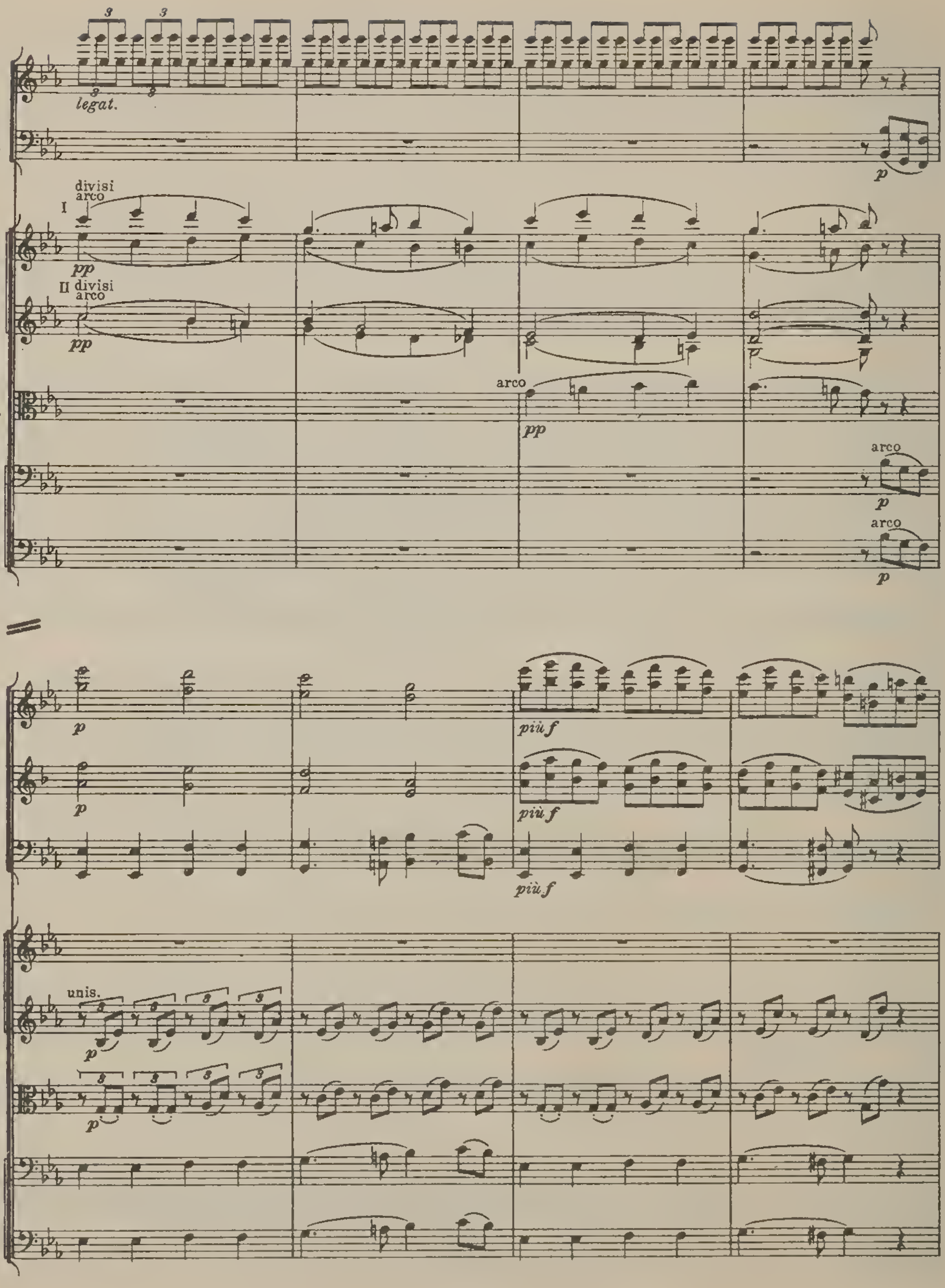

Cl.
I
Fg.
Timp.
Cor.
(F)
Vl.
II
Vla.
Vc.
Cb.
A
p
pp

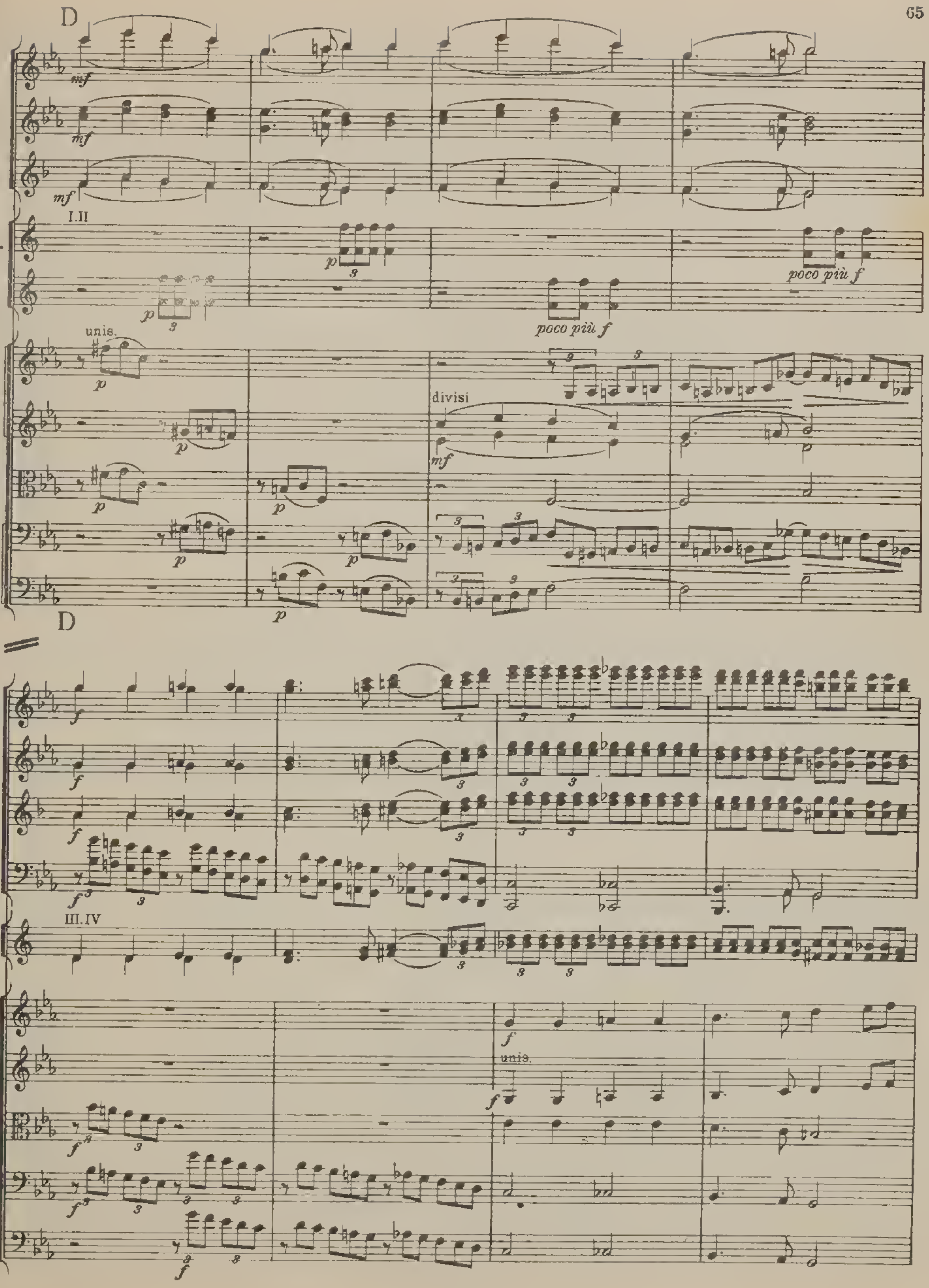

Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
I
II
p
mf
pp
p espress.
a 2

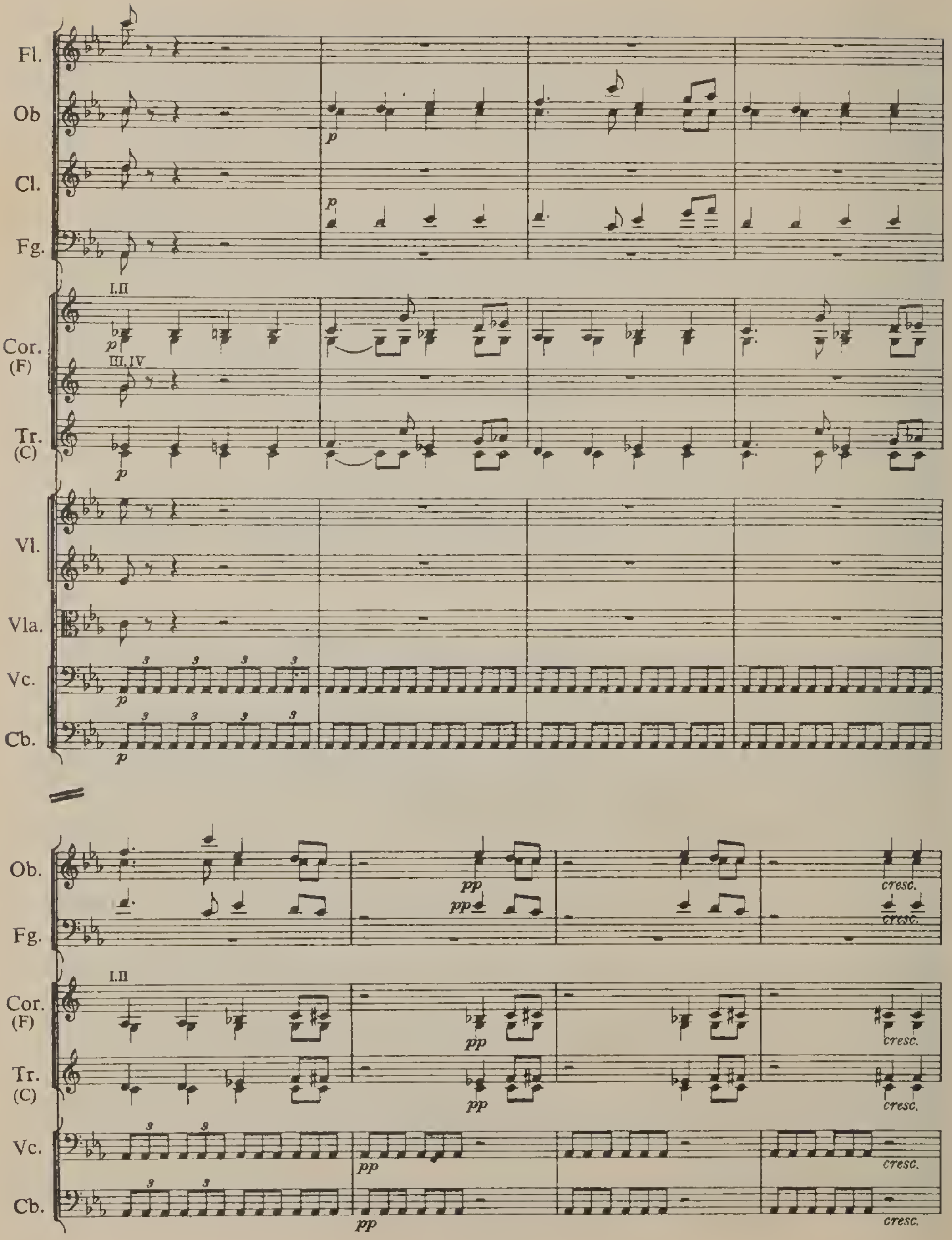

Fl.
Cl.
Fg.
a 2
p espress.
Cor. (F)
IV
Vl.
Vla.
Vc.
p espress.
Cb.
Fl.
Fg.
Cor. (F)
IV
Vl.
dim.
mf dim.
Vla.
mf dim.
Vc.
Cb.

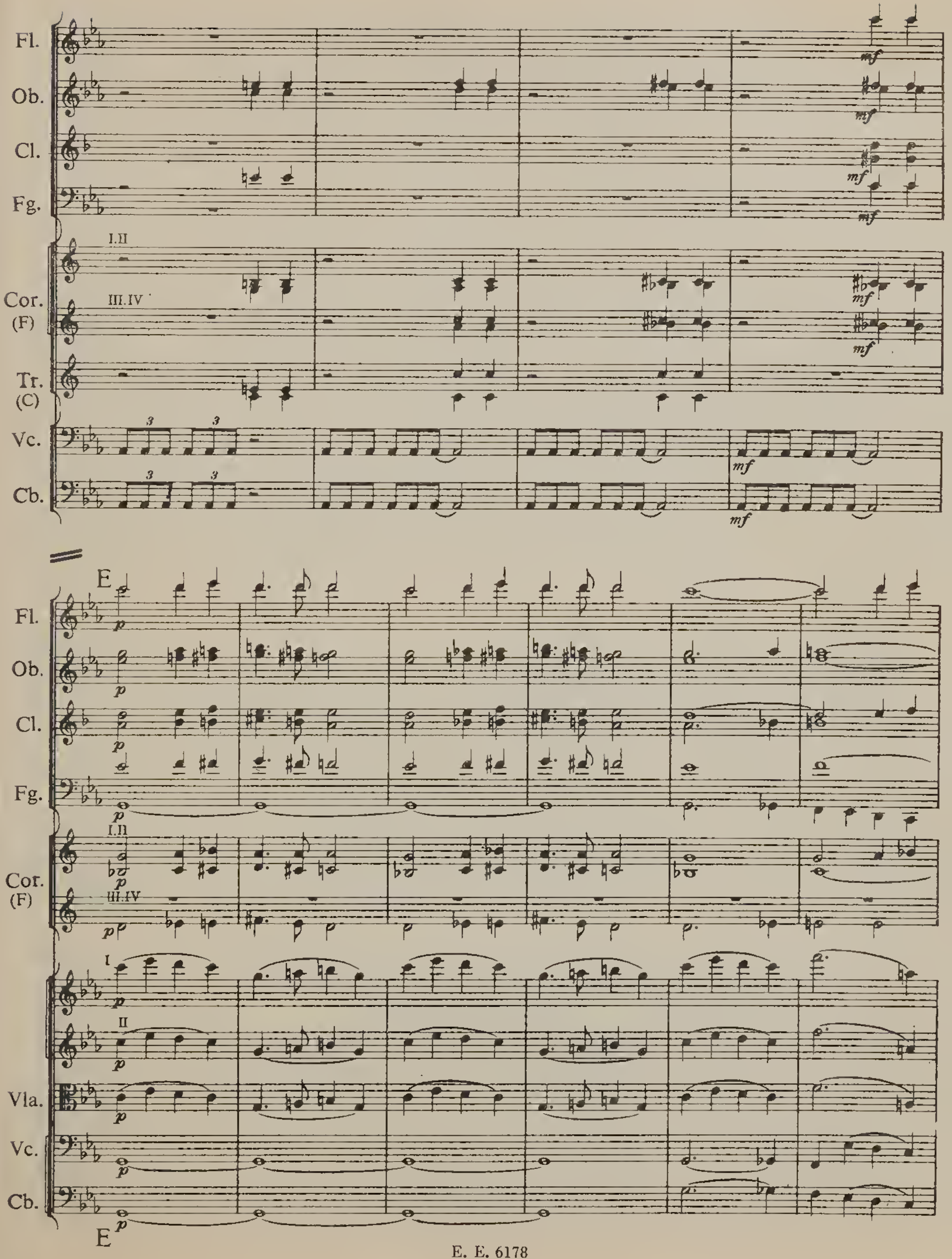

B
Fl.
Cl.
Fg.
I.II
Cor.
(F)
III.IV
Timp.
pizz.
Vl.
Vla.
Vc.
Cb.
B
I.II

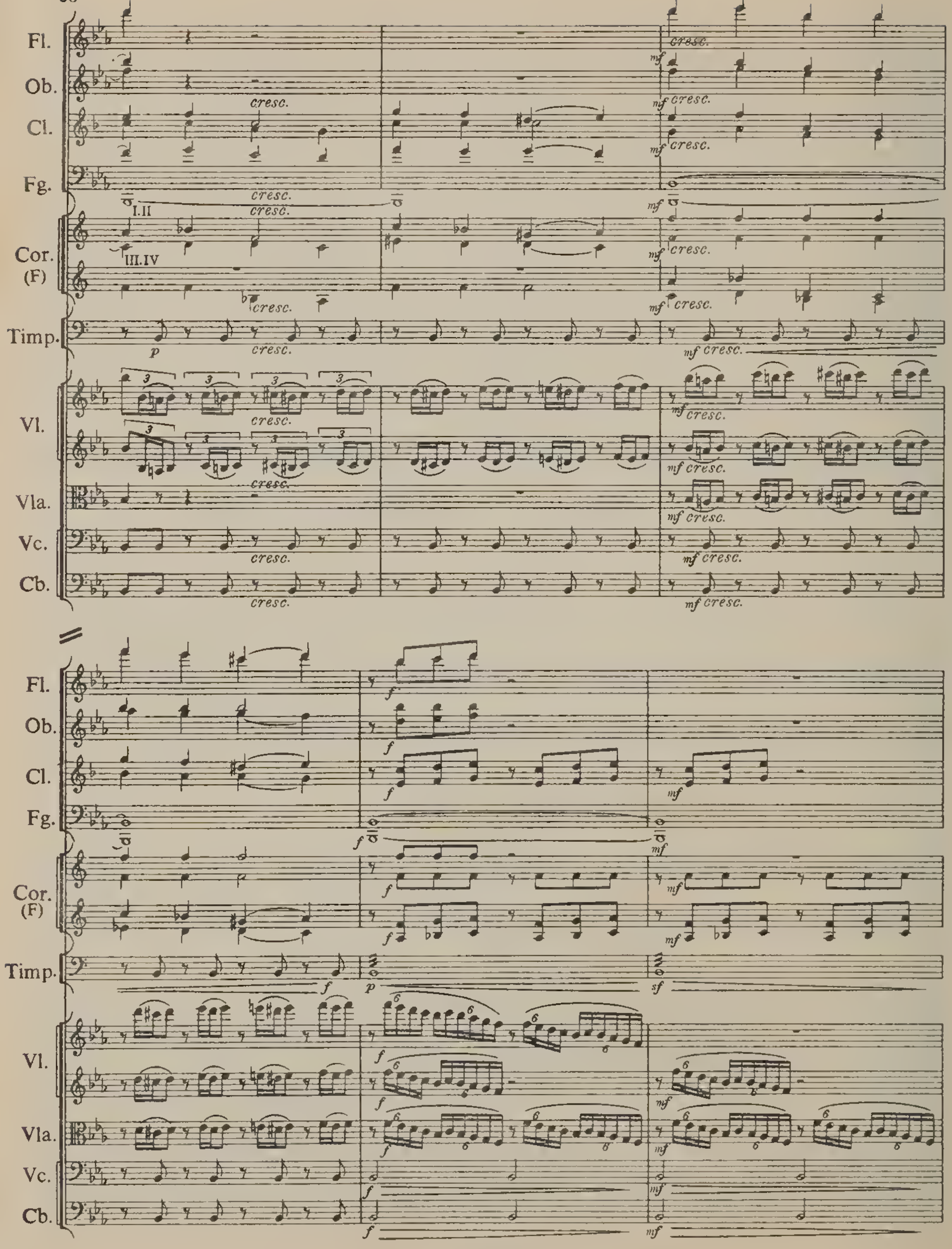

C
Fl.
Ob.
Cl.
Fg.
Cor. (F)
I
I.II
p dolce
p
mf
legatissimo
Solo
p espress. molto
Vl.
Vla.
Vc.
Cb.
pizz.
II
sempre legat.
Cl

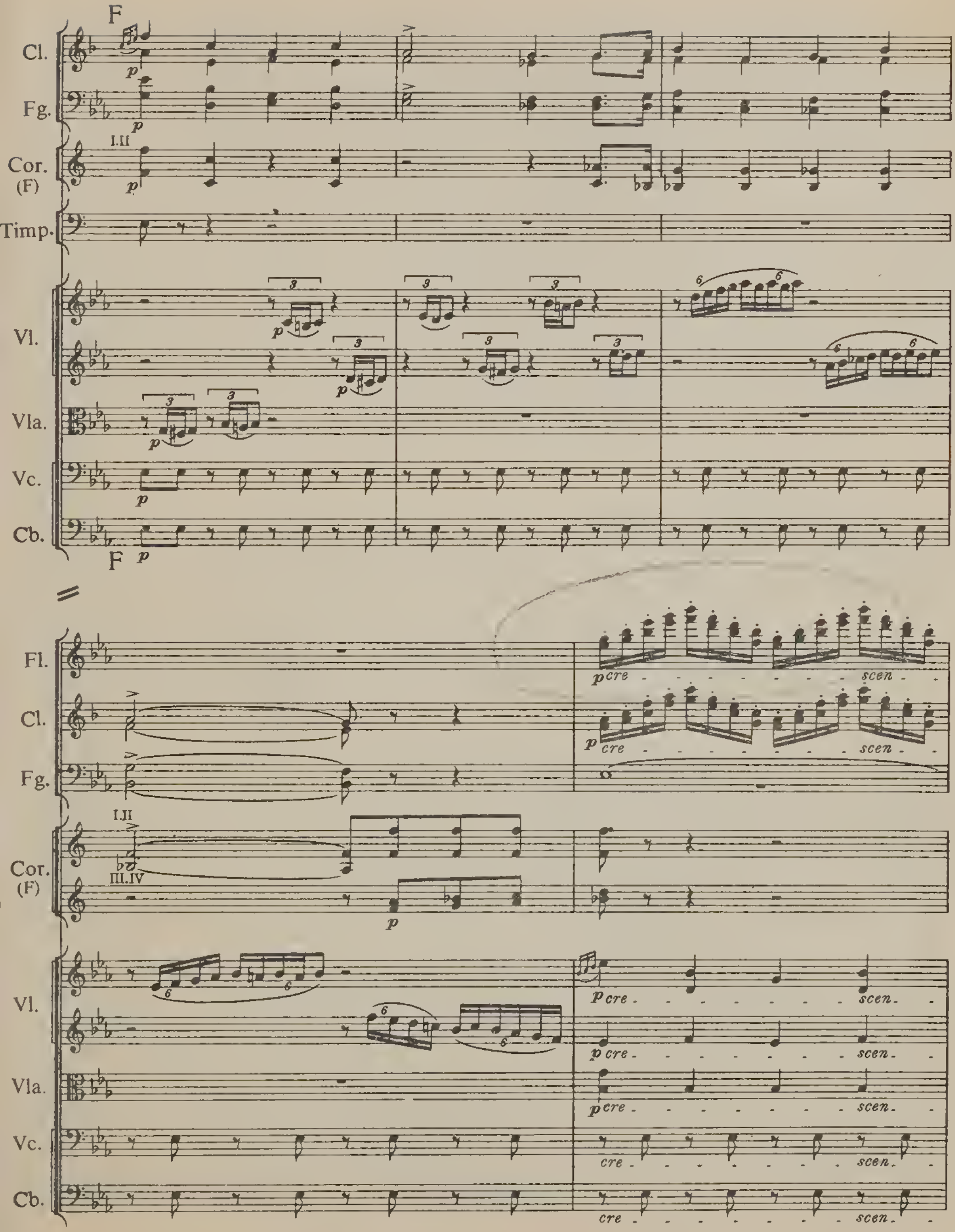

Fl.
legat.
Fg.
divisi
arco
I
pp
Vl.
II divisi
arco
pp
Vla.
arco
pp
Vc.
arco
p
Cb.
arco
p
Fl.
p
più f
Cl.
p
più f
Fg.
più f
Vl.
unis.
p
Vla
p
Vc.
Cb.

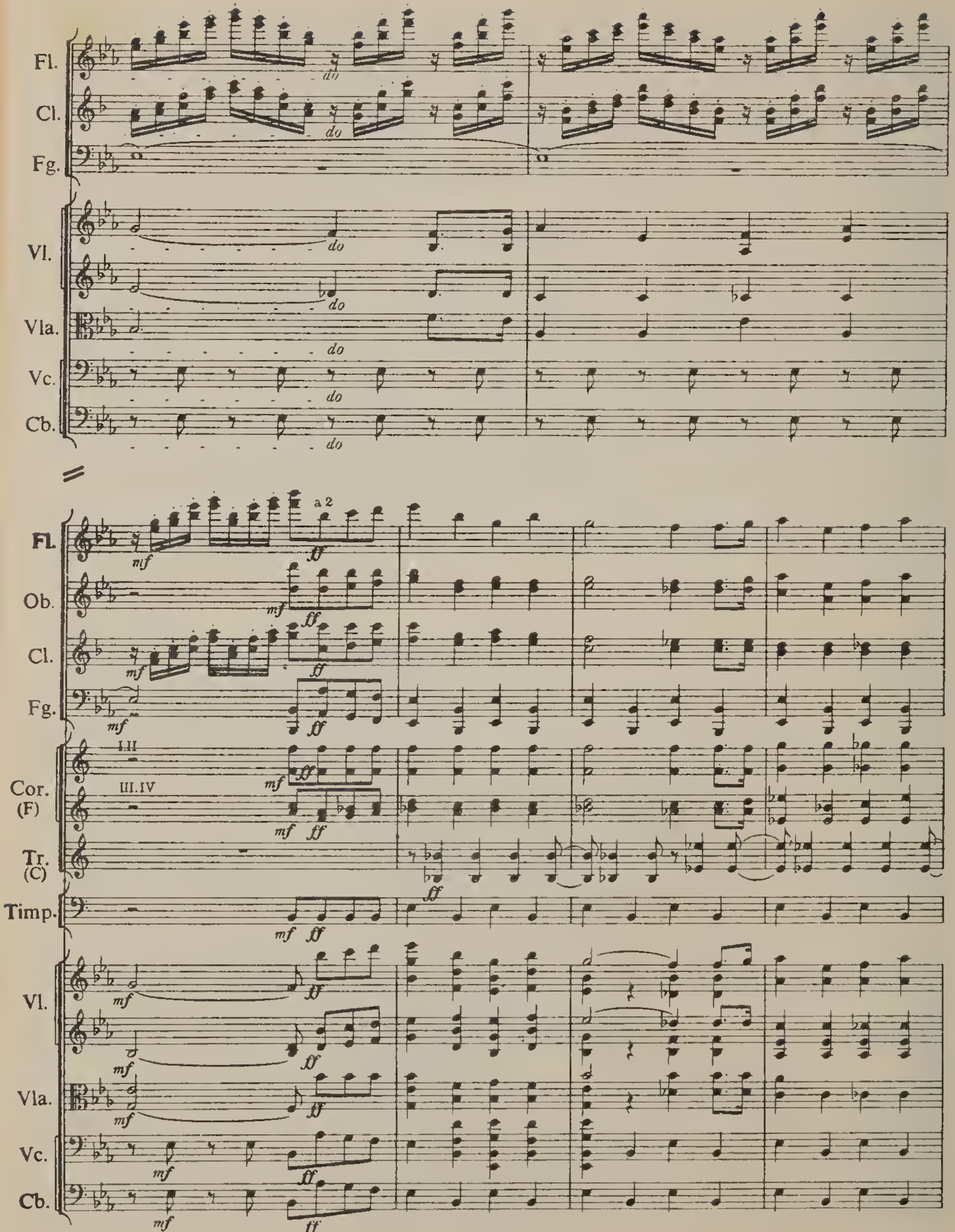

D
Fl.
Cl.
I.II
Cor. (F)
Tr. (C)
unis.
Vl.
divisi
Vla.
Vc.
Cb.
D
mf
p
poco più f
Fl.
Ob.
Cl.
Fg.
III.IV
Cor. (F)
Vl.
unis.
Vla.
Vc.
Cb.
f

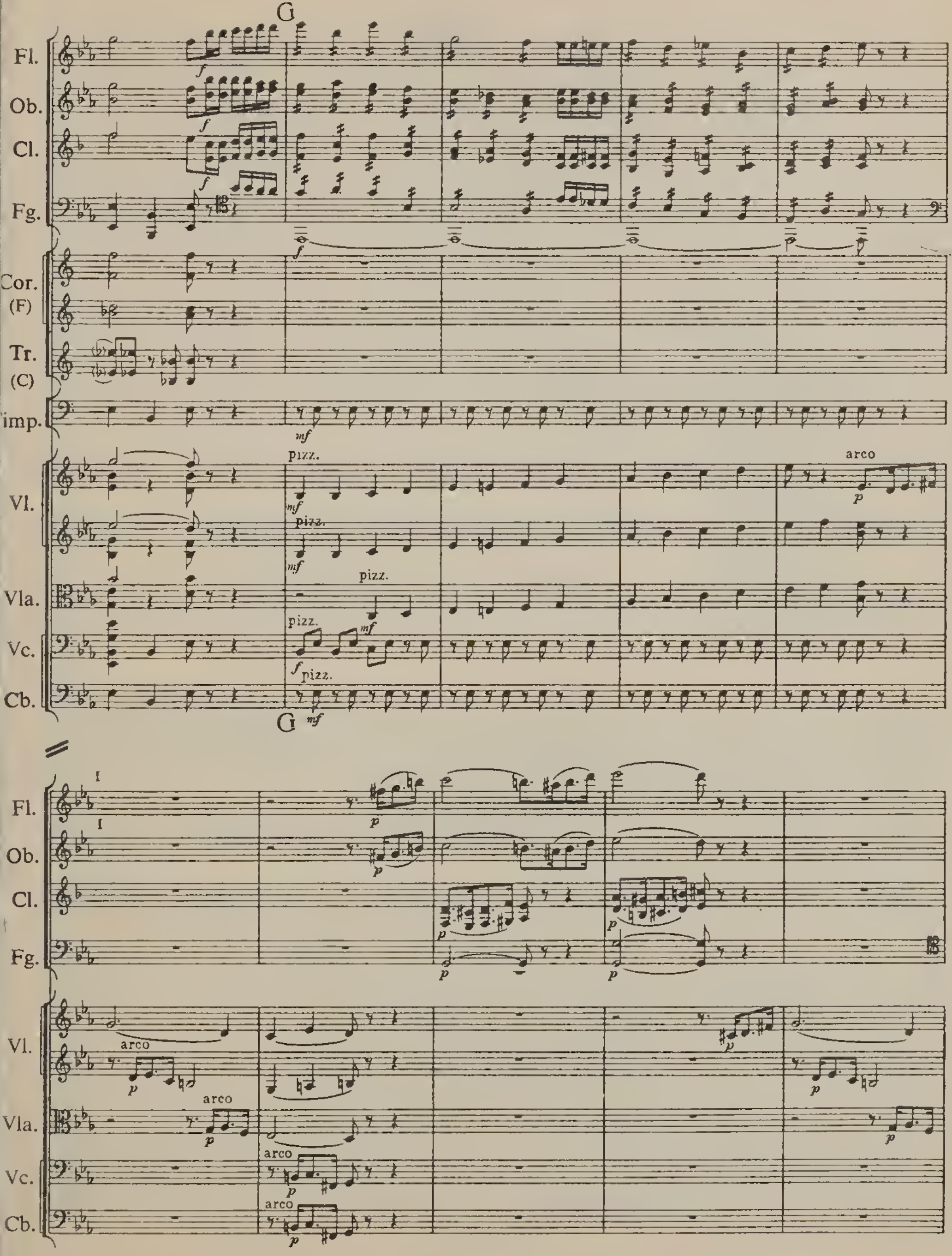

Fl.
Ob
Cl.
Fg.
I.II
Cor.
(F)
III.IV
Tr.
(C)
Vl.
Vla.
Vc.
Cb.
p
pp
cresc.
3

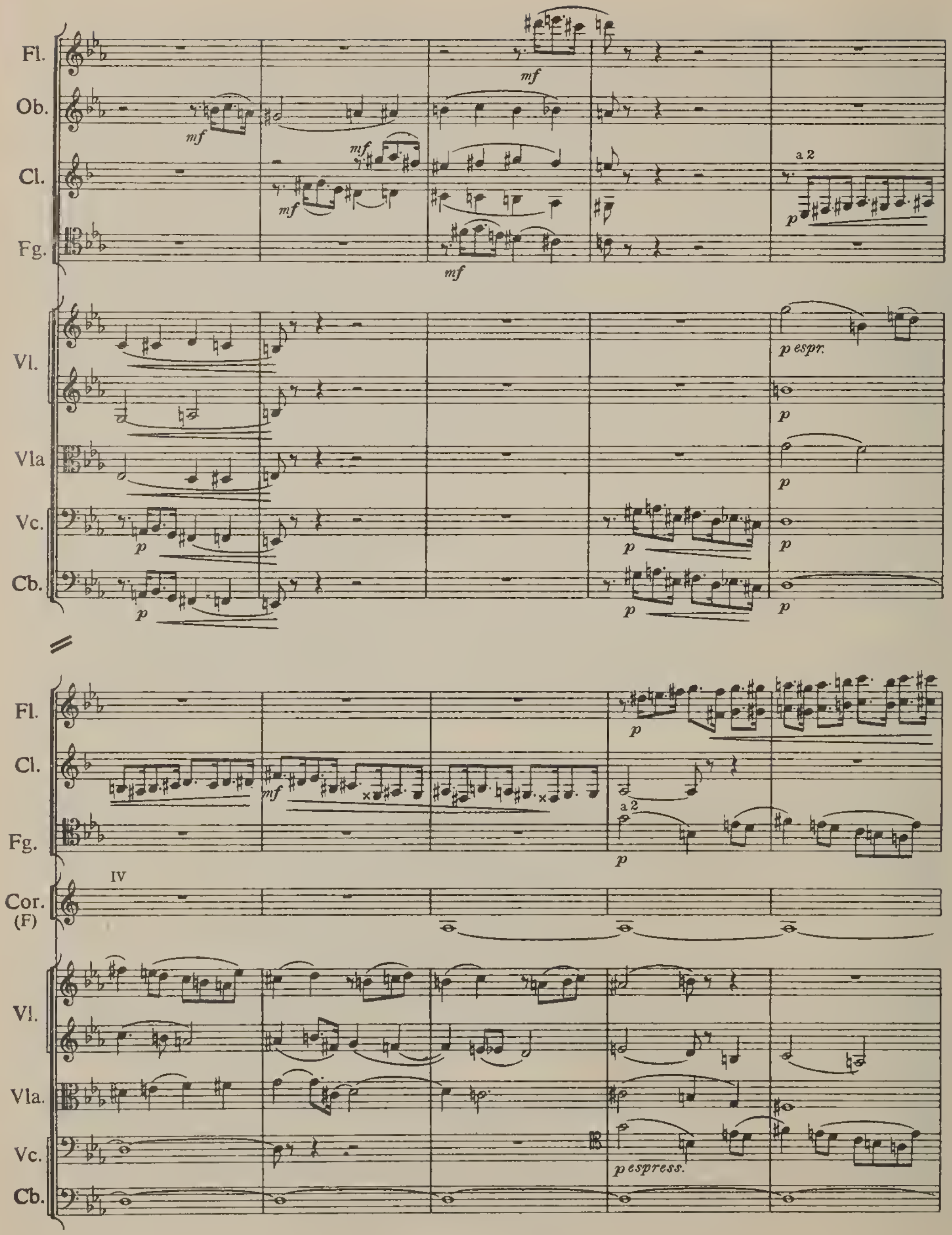

Fl.
Ob.
Cl.
Fg.
I.II
III.IV
Cor.
(F)
Tr.
(C)
Vc.
Cb.
3
mf
E
p
I
II
Vla.

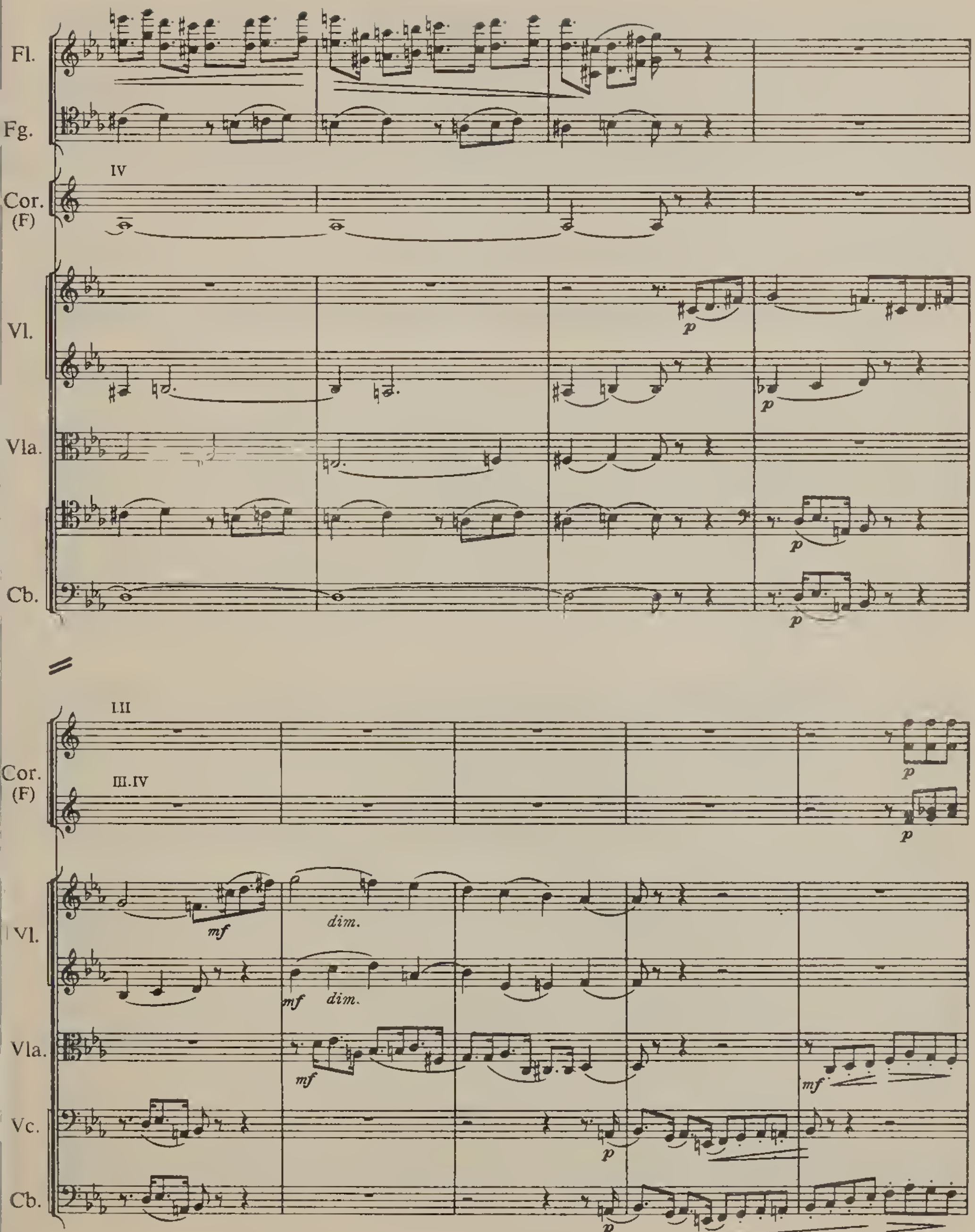

Fl.
Ob.
Cl.
Fg.
Cor. (F)
I.II
III.IV
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
p
mf
f
sf

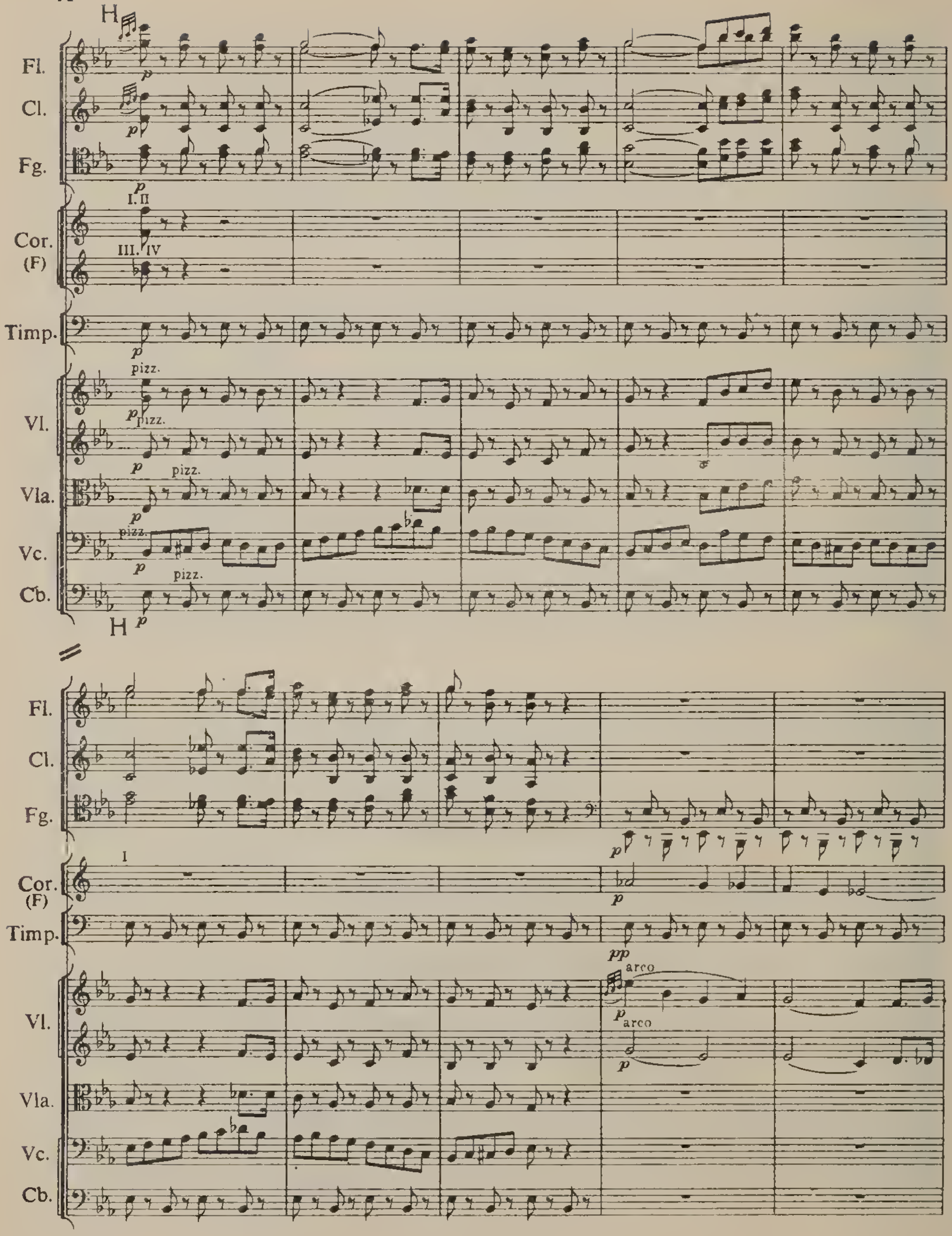

F
Cl.
Fg.
Cor. (F)
I.II
Timp.
Vl.
Vla.
Vc.
Cb.
F
Fl.
Cl.
Fg.
Cor. (F)
I.II
III.IV
Vl.
Vla.
Vc.
Cb.
p cre - - - scen -

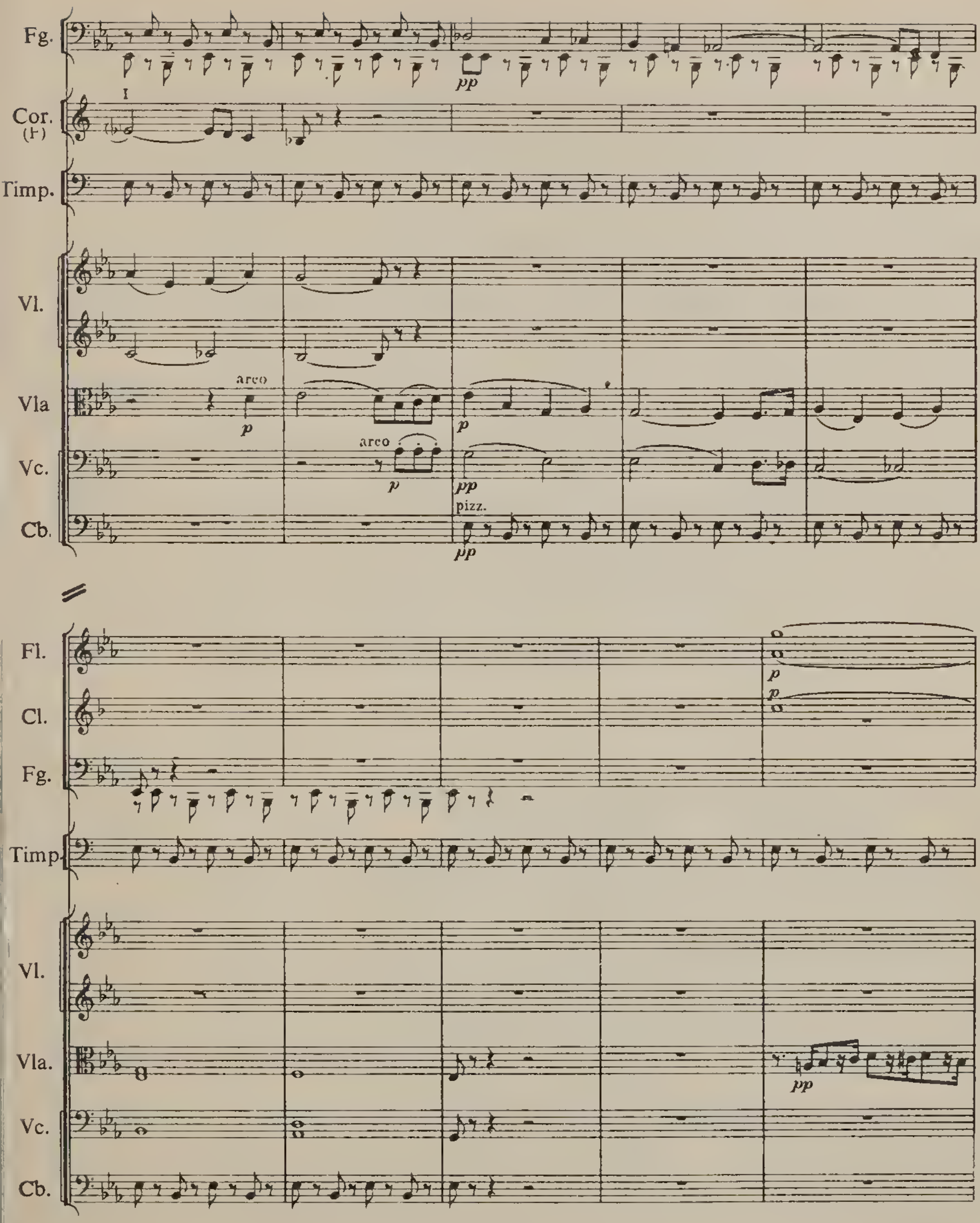

Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
do
a 2
Ob.
Cor.
(F)
I.II
III.IV
Tr.
(C)
Timp.
mf
ff

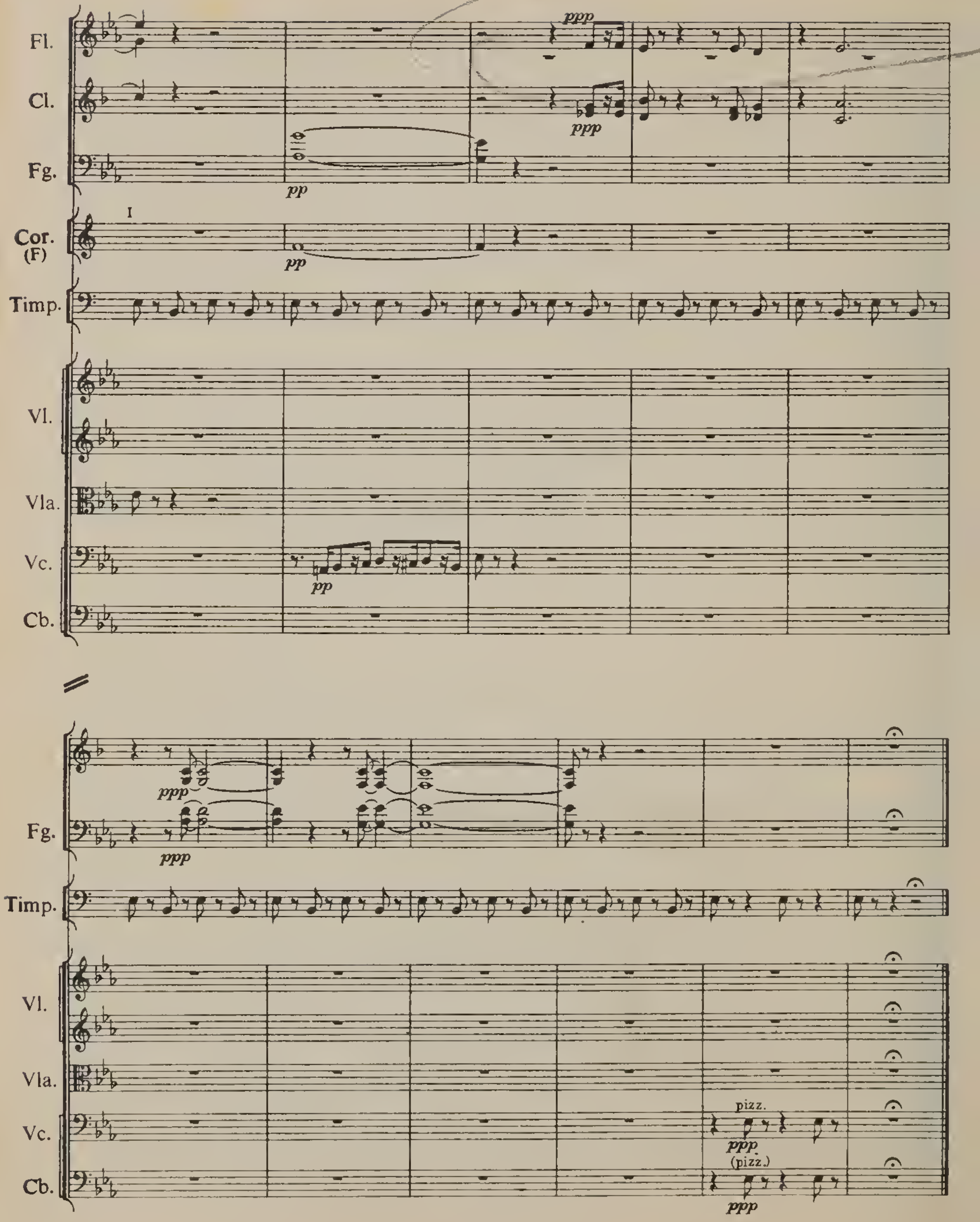

G
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
pizz.
arco
G


Fl.
Ob.
Cl.
Fg.
mf
a 2
p
Vl.
Vla
Vc.
Cb.
p espr.
Cor.
(F)
IV
Vla.
p espress.

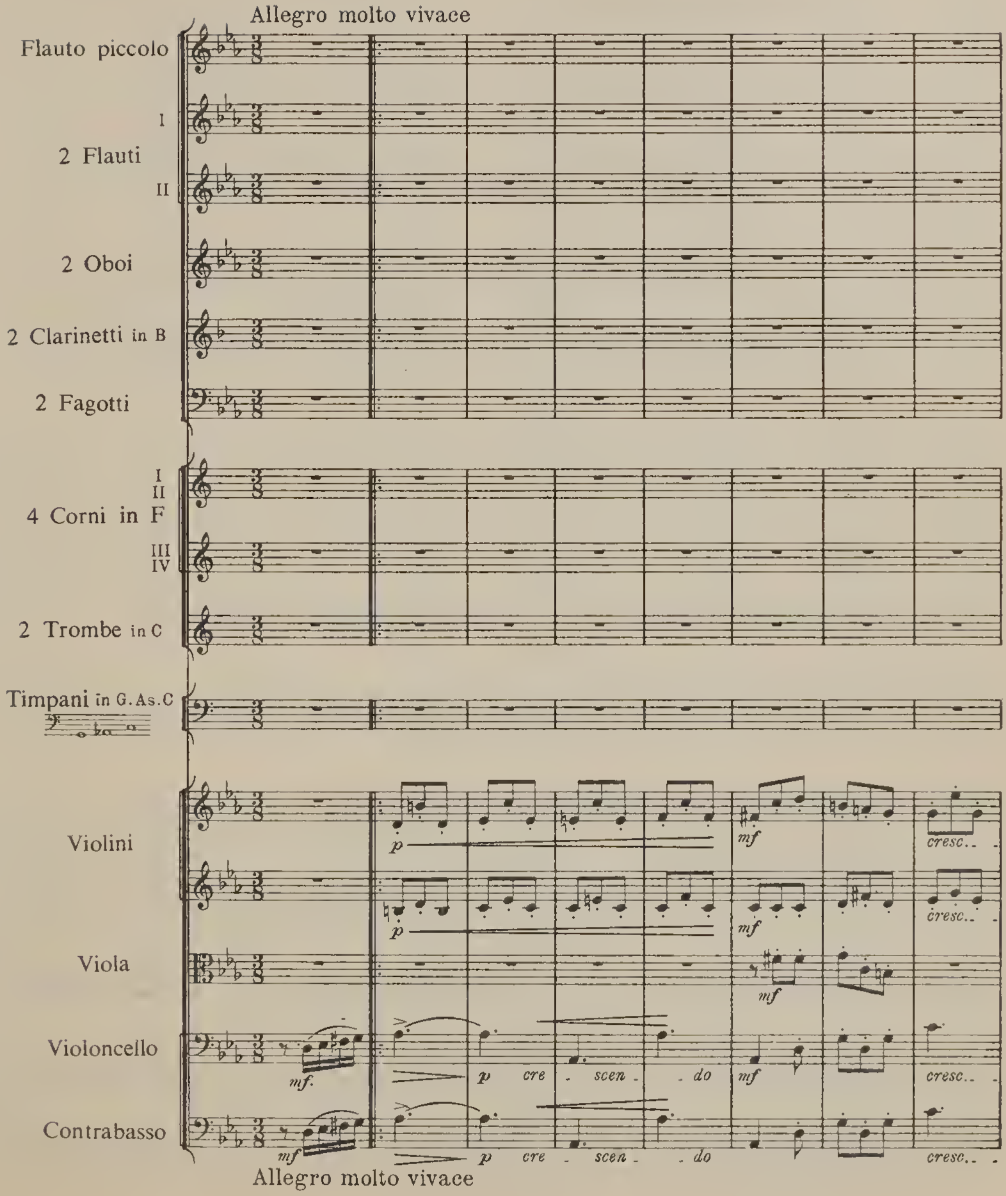

Fl.
Fg.
IV
Cor. (F)
Vl.
p
Vla.
Cb.
I.II
Cor. (F)
III.IV
p
Vl.
mf
dim.
Vla.
Vc.
Cb.

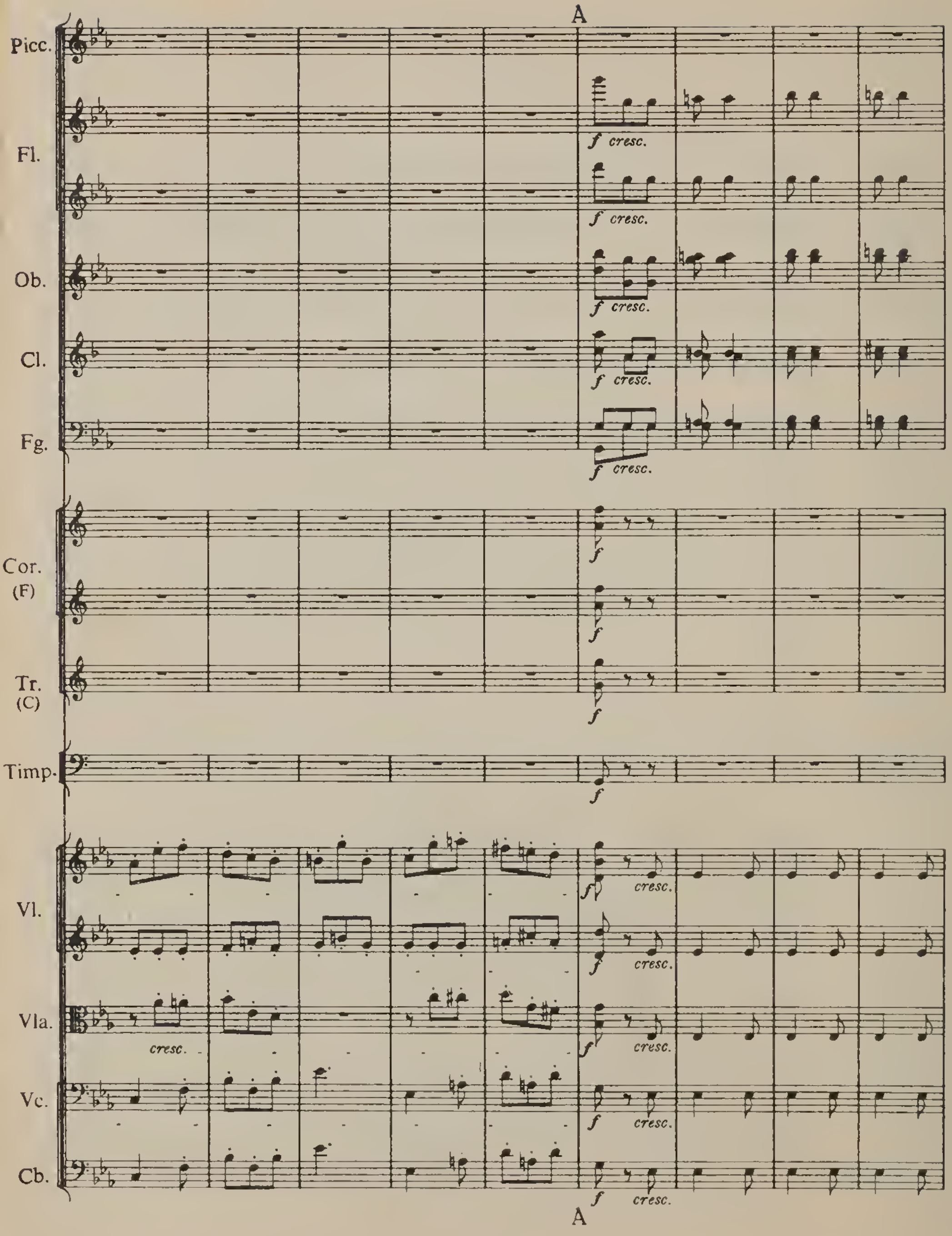

H
Fl.
Cl.
Fg.
I. II
III. IV
Cor.
(F)
Timp.
pizz.
pizz.
pizz.
pizz.
pizz.
Vl.
Vla.
Vc.
Cb.
H
I
arco
arco

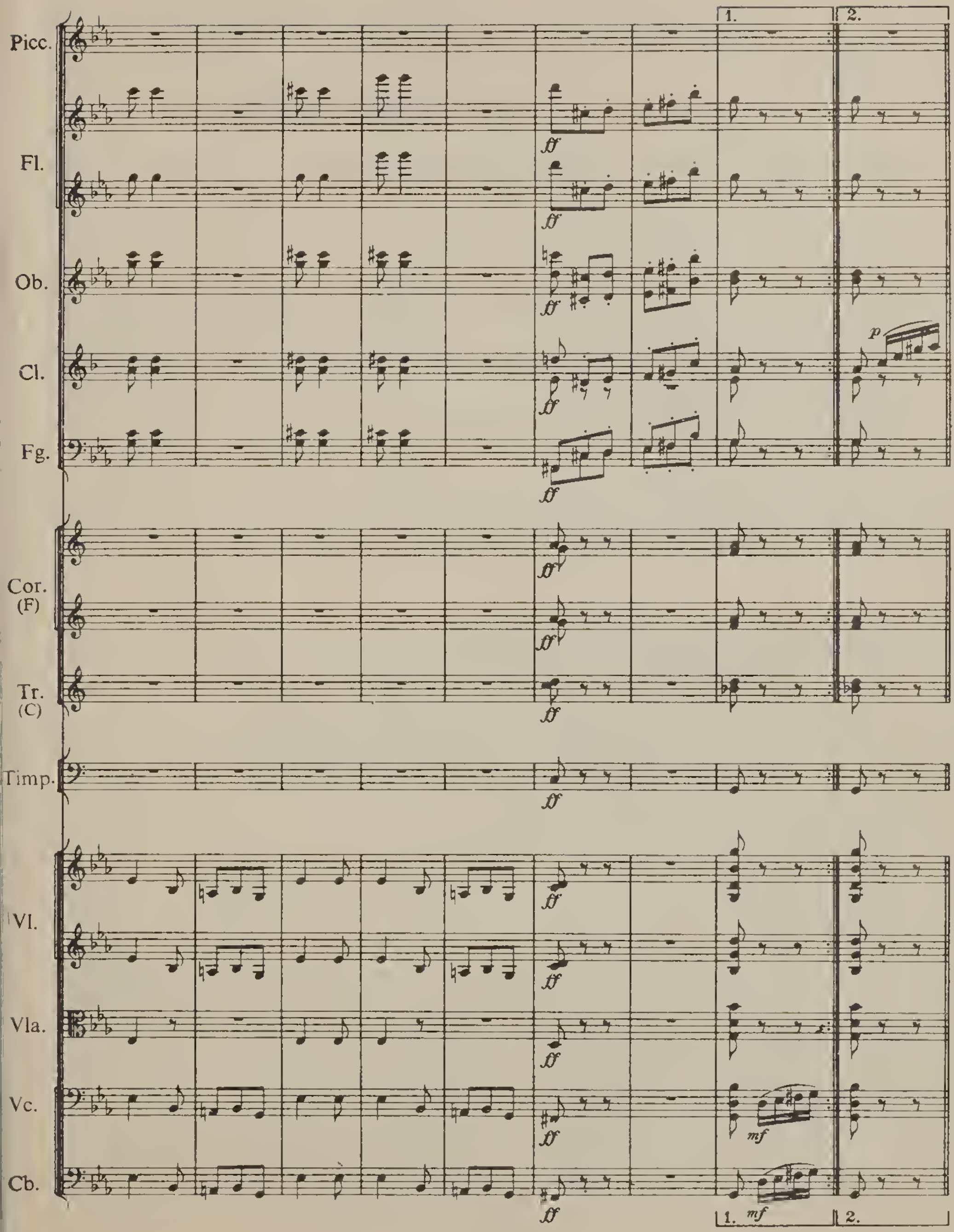

Fg.
Cor. (F)
I
Timp.
Vl.
Vla
arco
p
Vc.
arco
p
pp
Cb.
pizz.
pp
Fl.
p
Cl.
p
Fg.
Timp.
Vl.
Vla.
pp
Vc.
Cb.

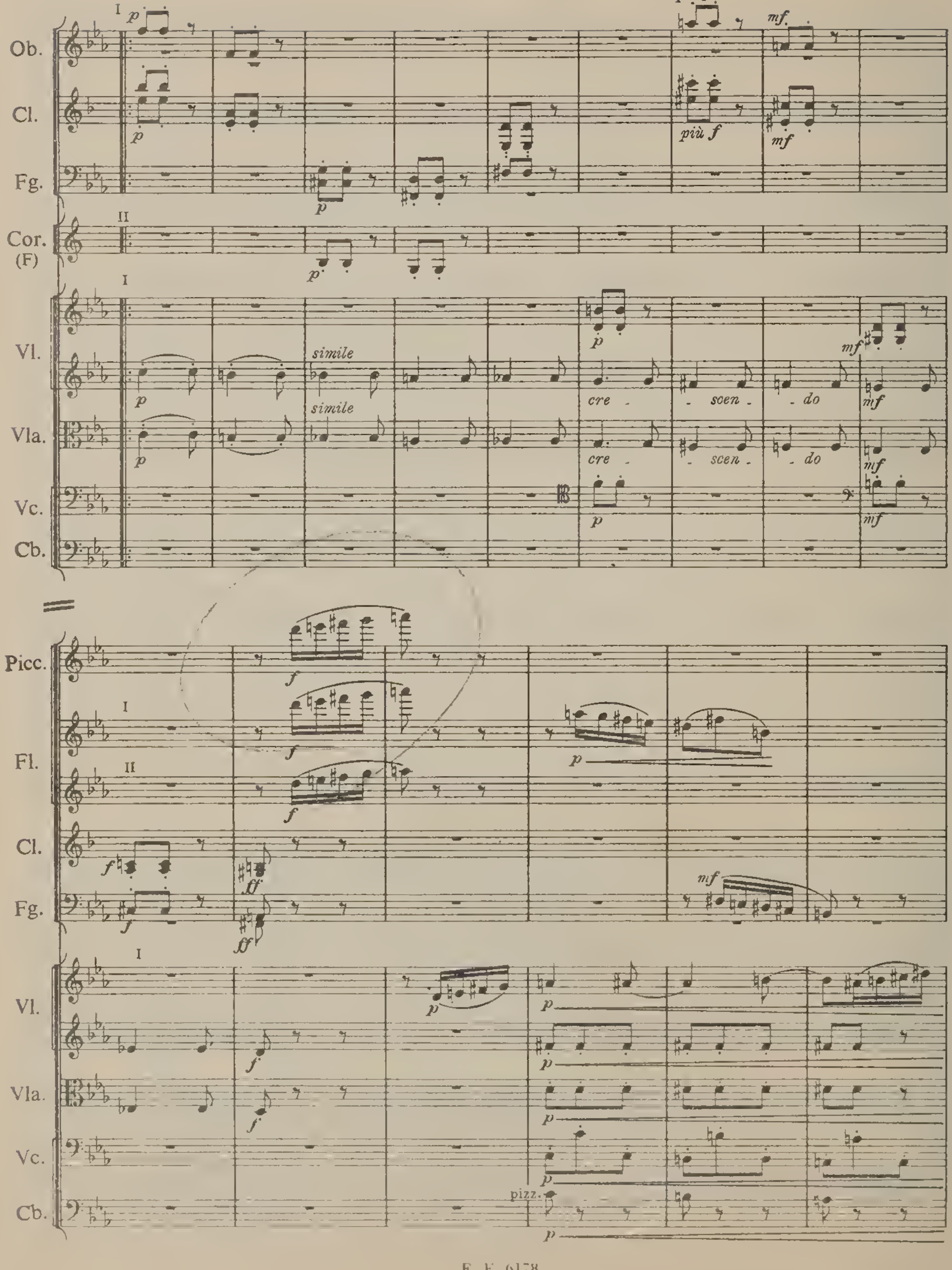

Fl.
Cl.
Fg.
Cor. (F)
I
Timp.
Vl.
Vla.
Vc.
Cb.
ppp
pp
pizz.
(pizz.)

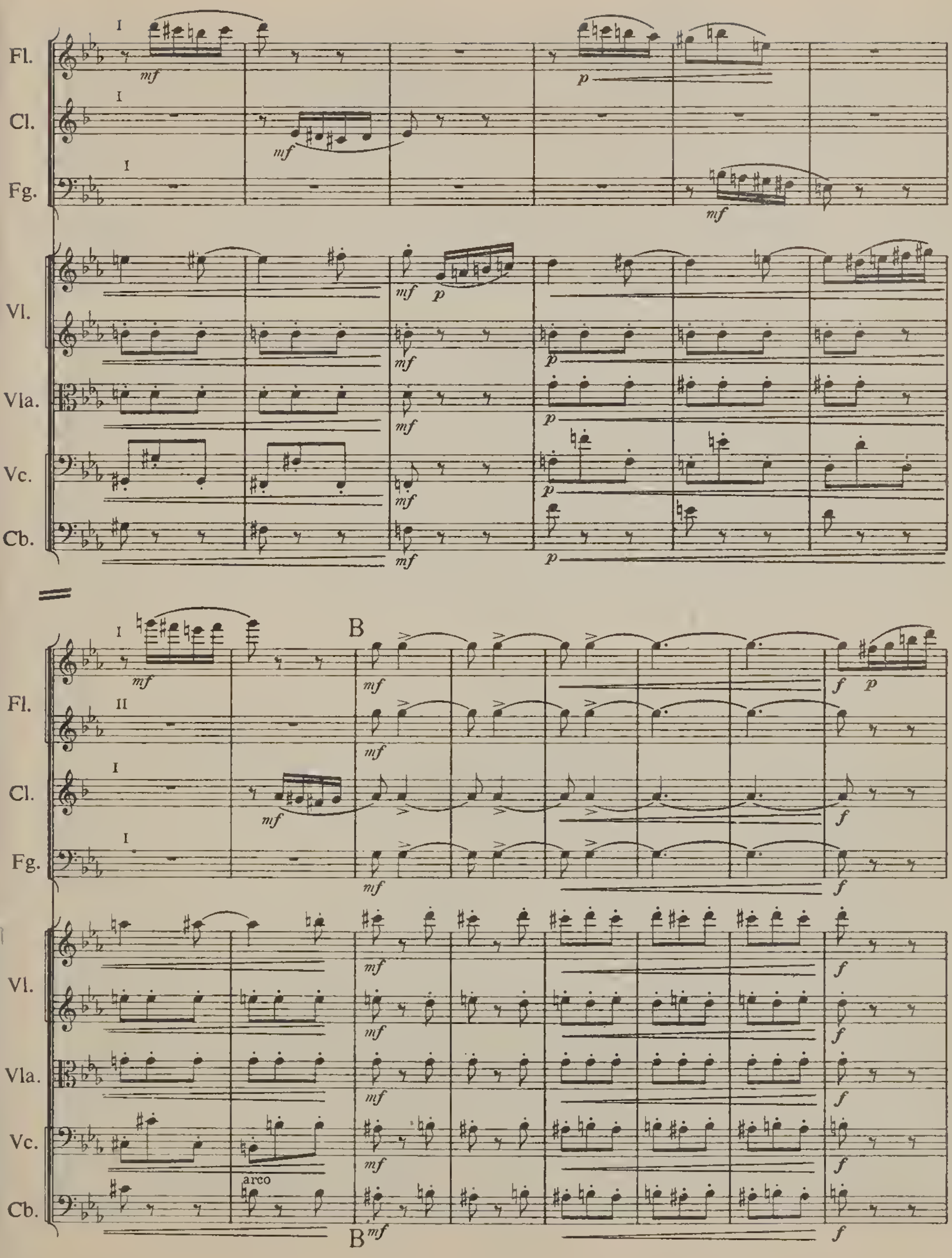
III
Scherzo

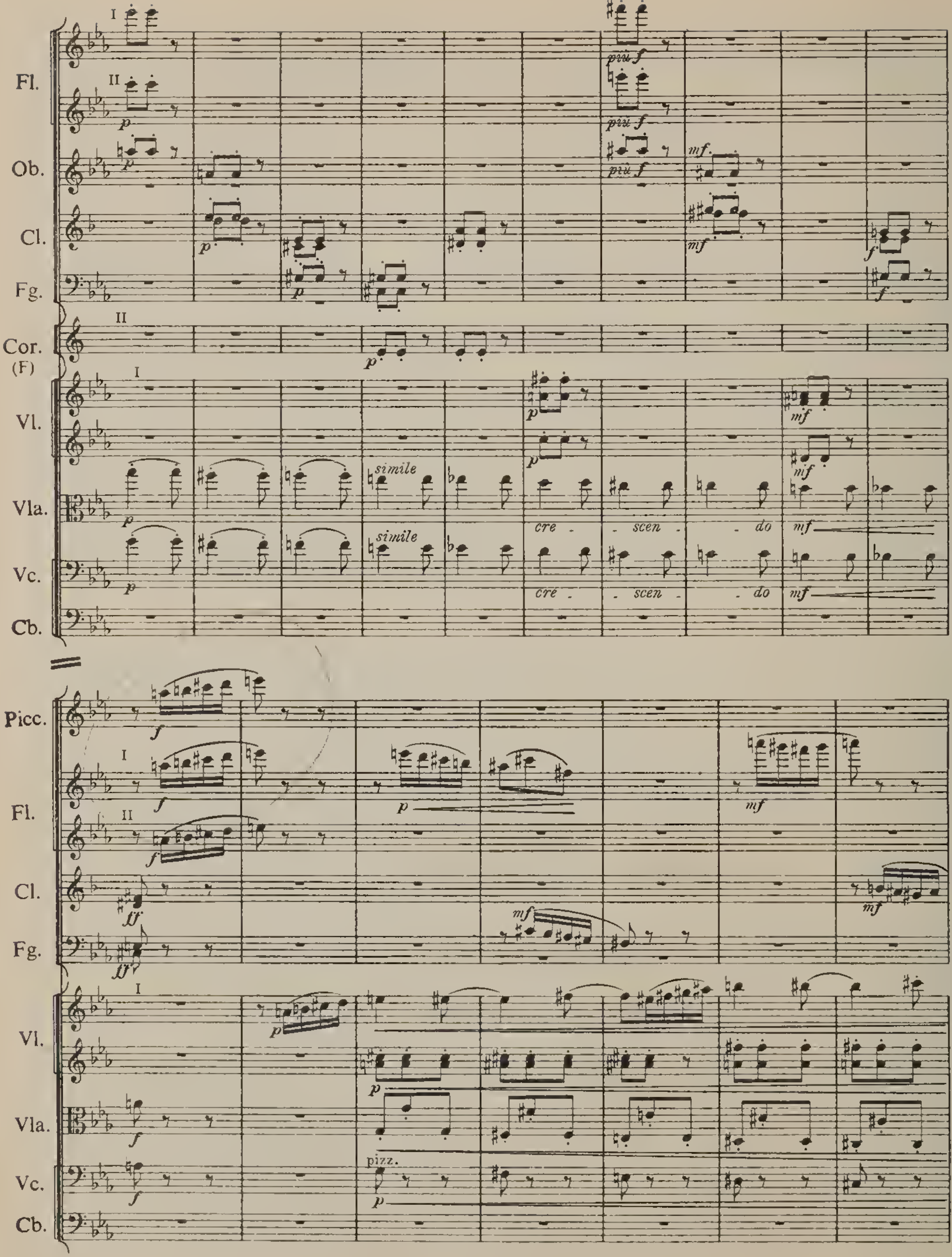

Allegro molto vivace
Flauto piccolo
2 Flauti
I
II
2 Oboi
2 Clarinetti in B
2 Fagotti
4 Corni in F
I
II
III
IV
2 Trombe in C
Timpani in G. As. C
Violini
Viola
Violoncello
Contrabasso
p
mf
cresc.
cre - scen - do
mf.
Allegro molto vivace

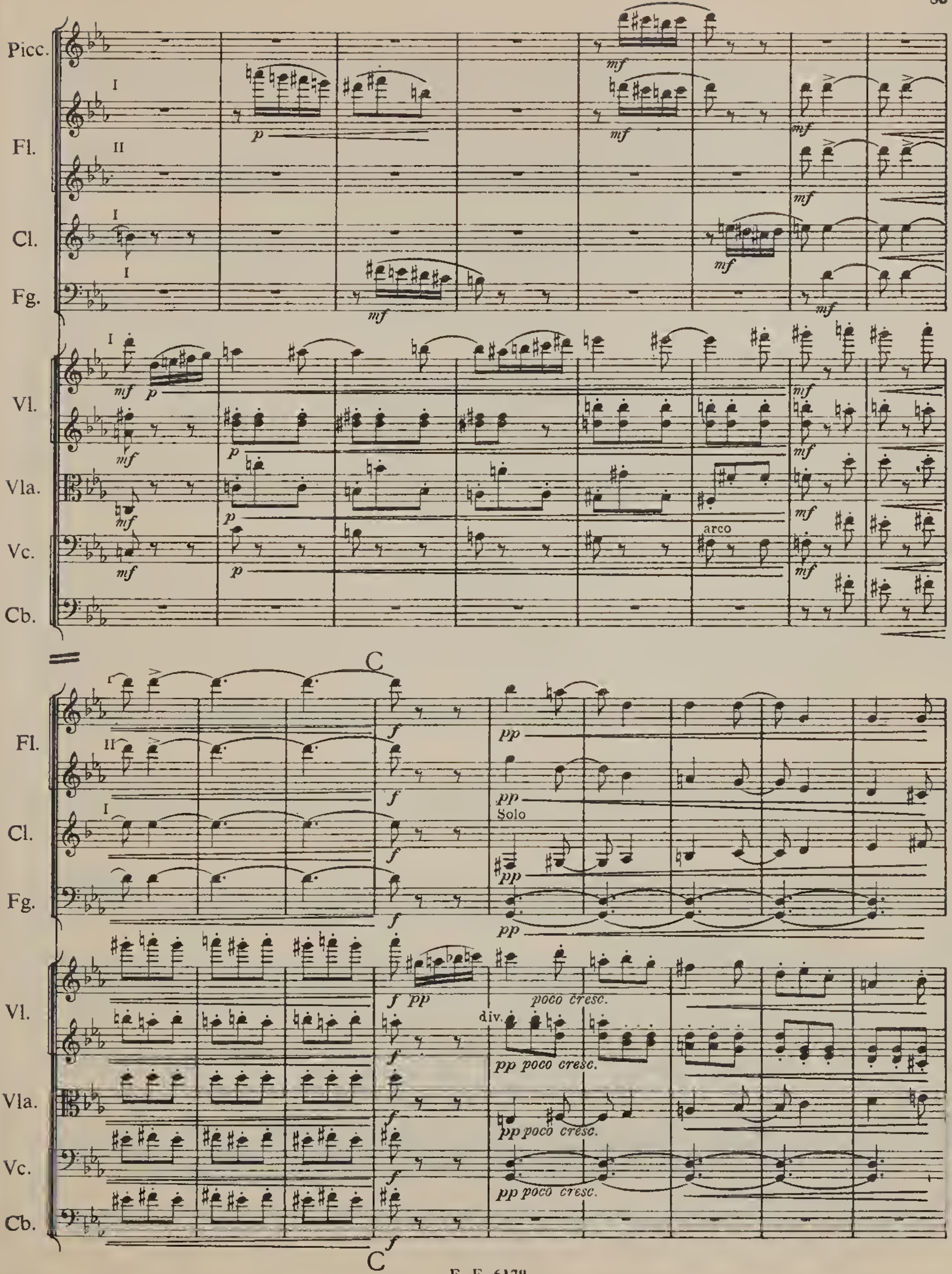

A
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
f cresc.
cresc.
A

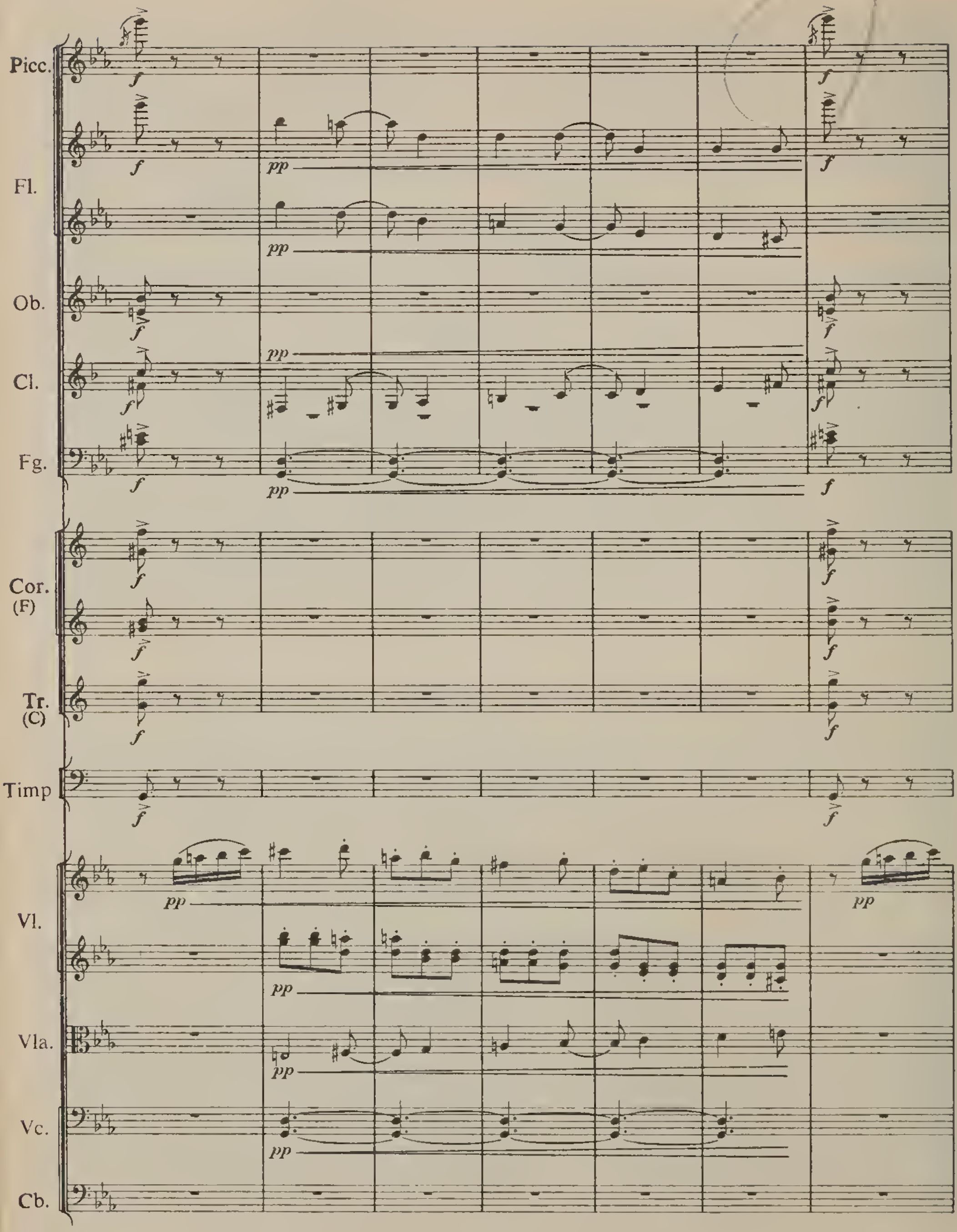

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
1.
2.
ff
p
mf

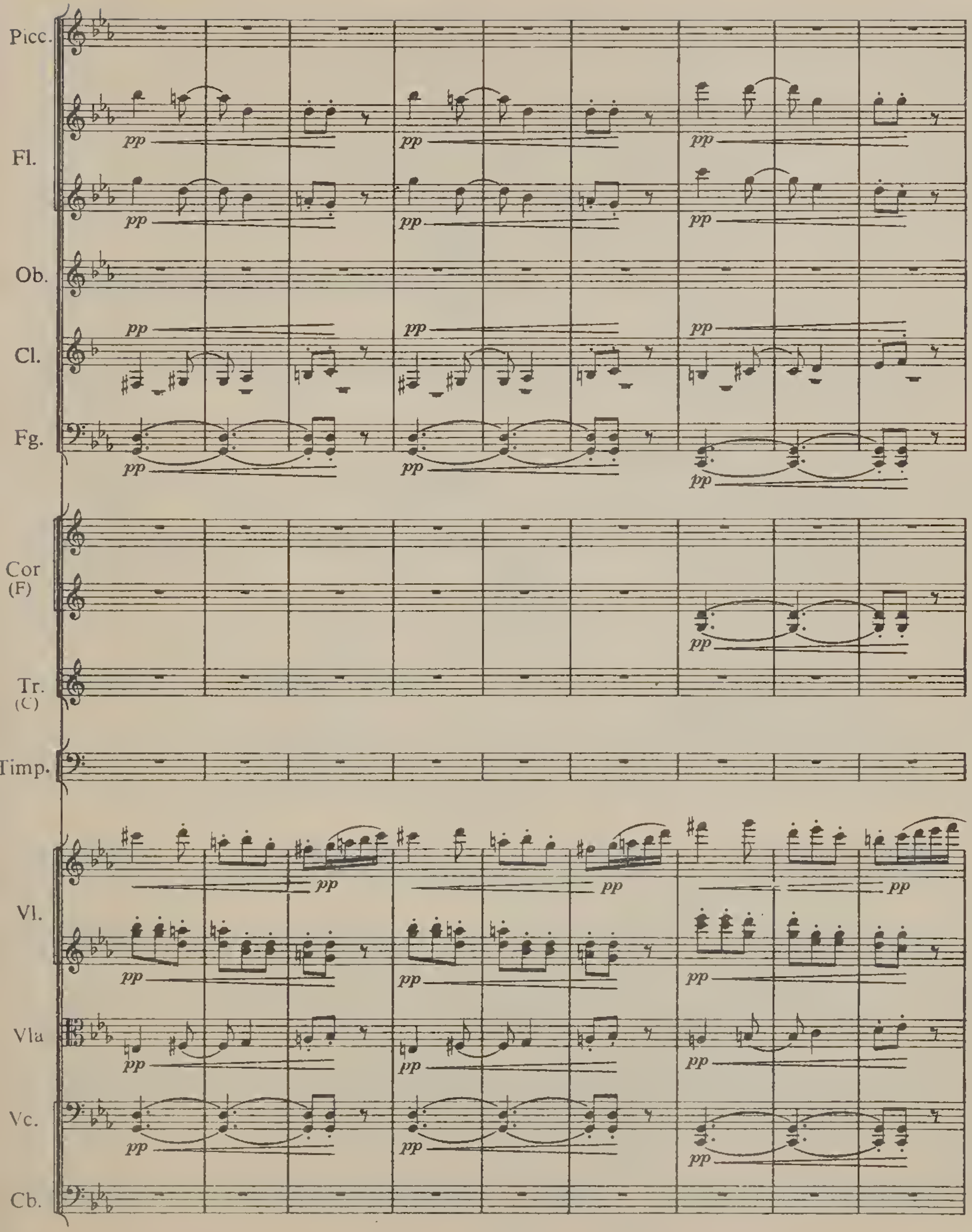

Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
simile
simile
cre - scen - do
più f
mf
Picc.
Fl.
pizz.

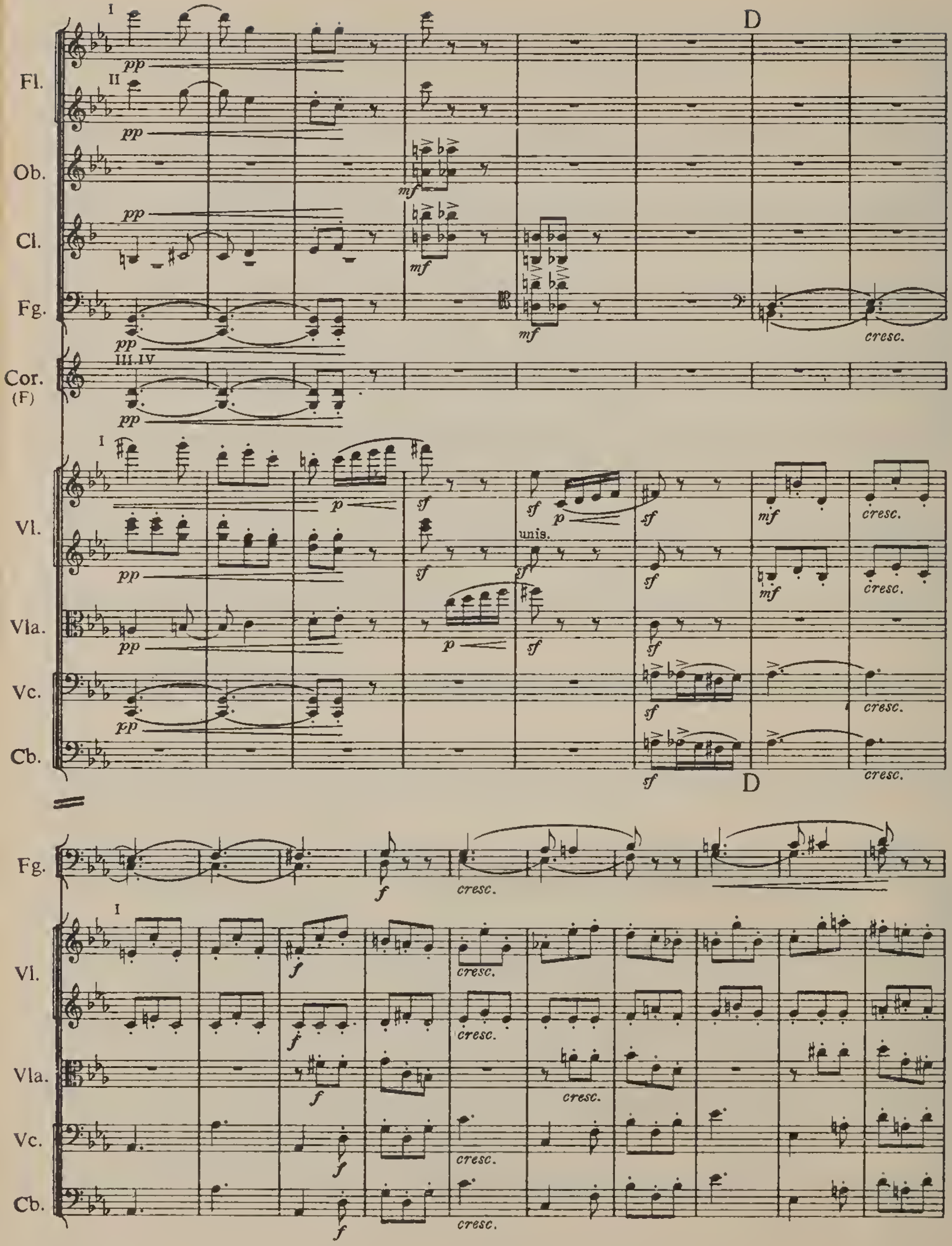

Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
B
arco
B

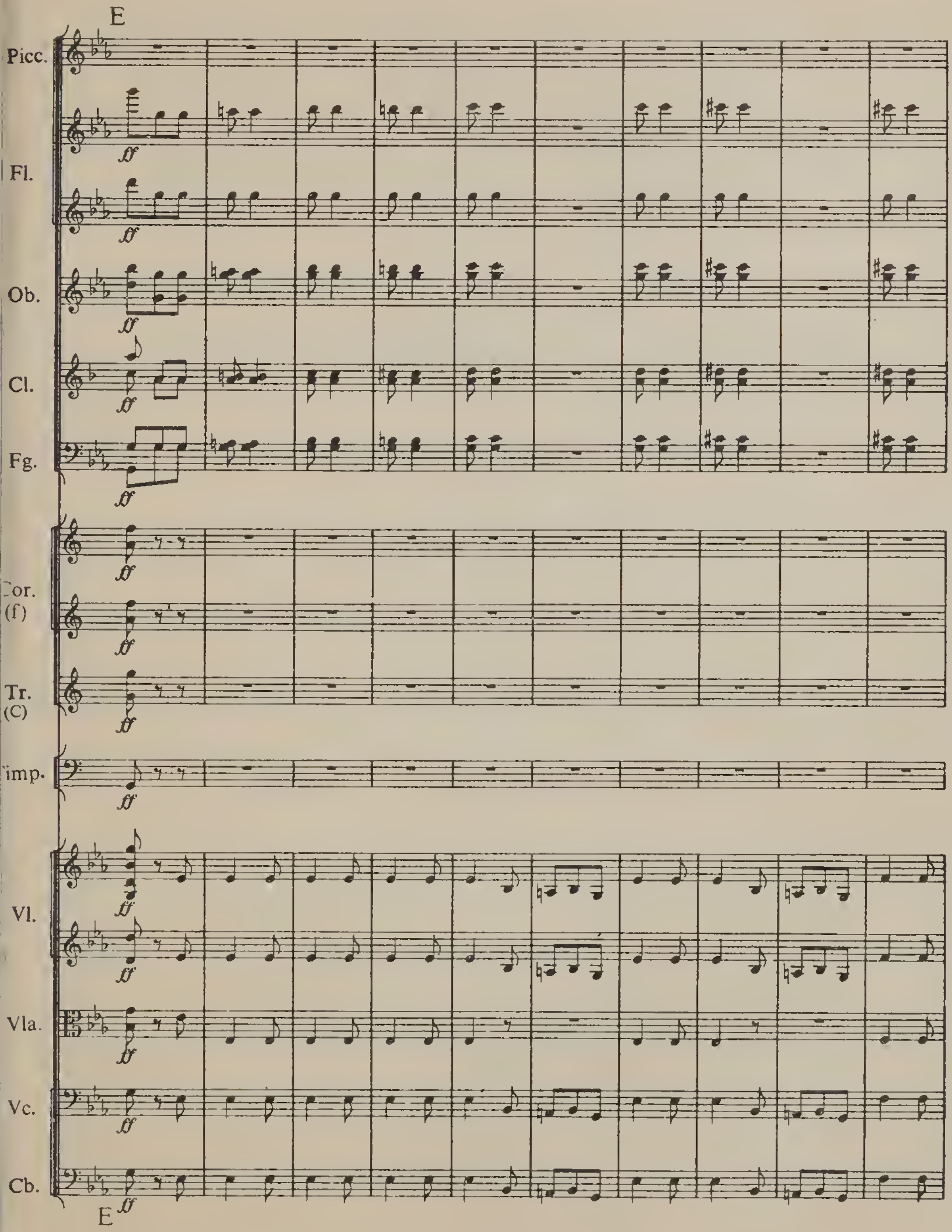

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
più f
simile
cre - scen - do
Picc.
pizz.

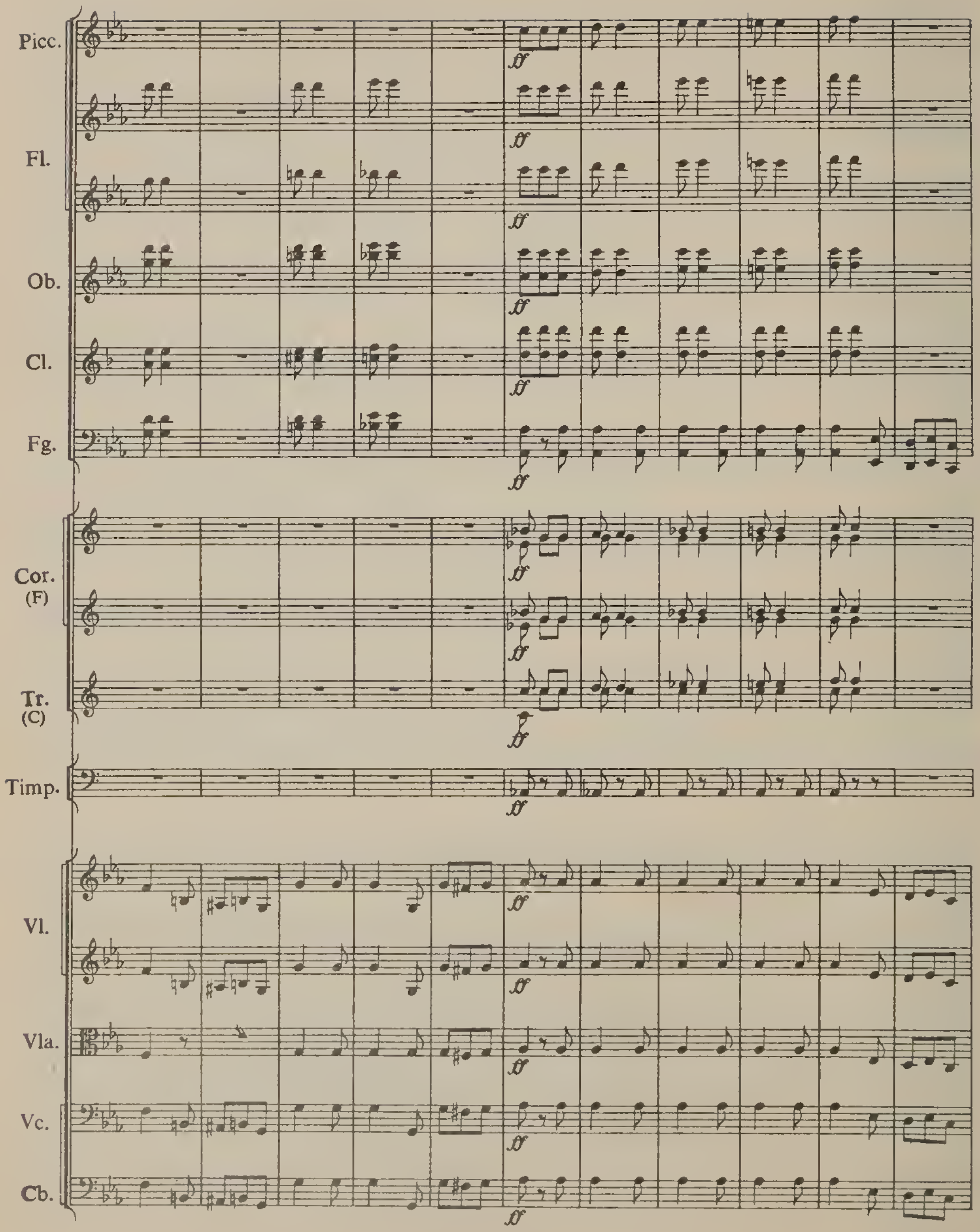

Picc.
Fl.
I
II
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
mf
p
arco
C
Solo
pp
f
div.
poco cresc.
pp poco cresc.

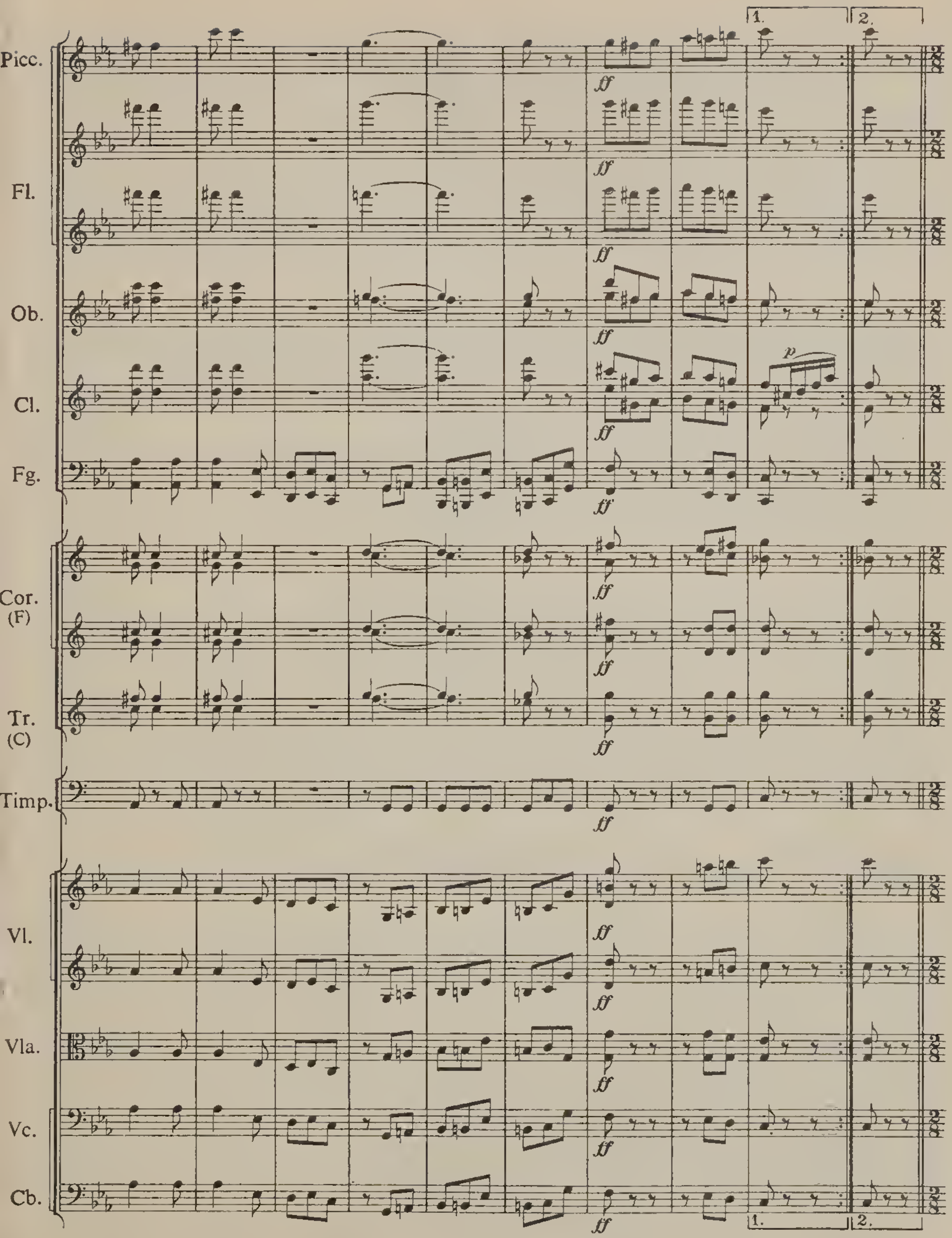

Picc.
f
Fl.
f
pp
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Timp
Vl.
Vla.
Vc.
Cb.

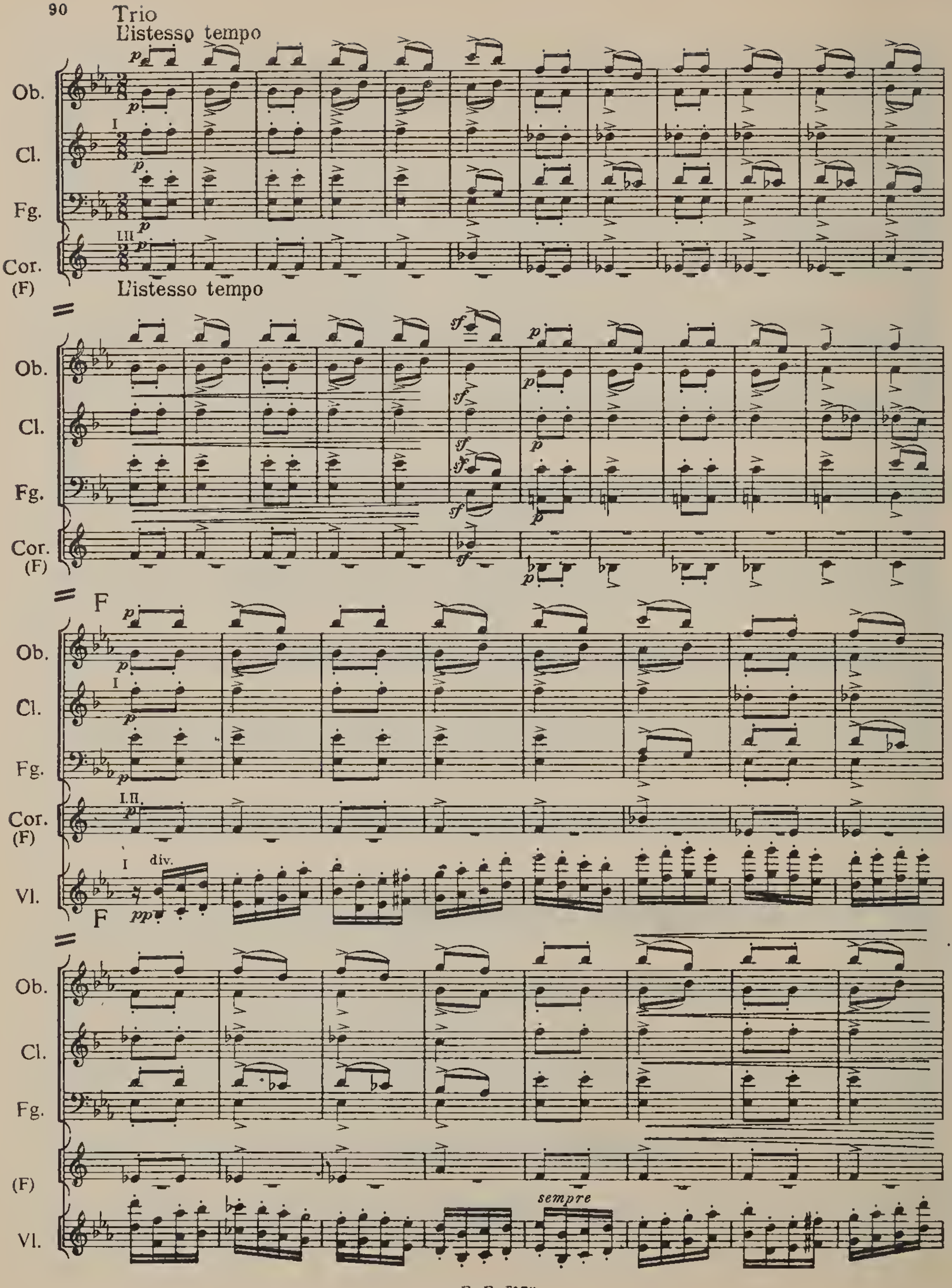

Picc.
Fl.
Ob.
Cl.
Fg.
Cor
(F)
Tr.
(C)
Timp.
Vl.
Vla
Vc.
Cb.
pp

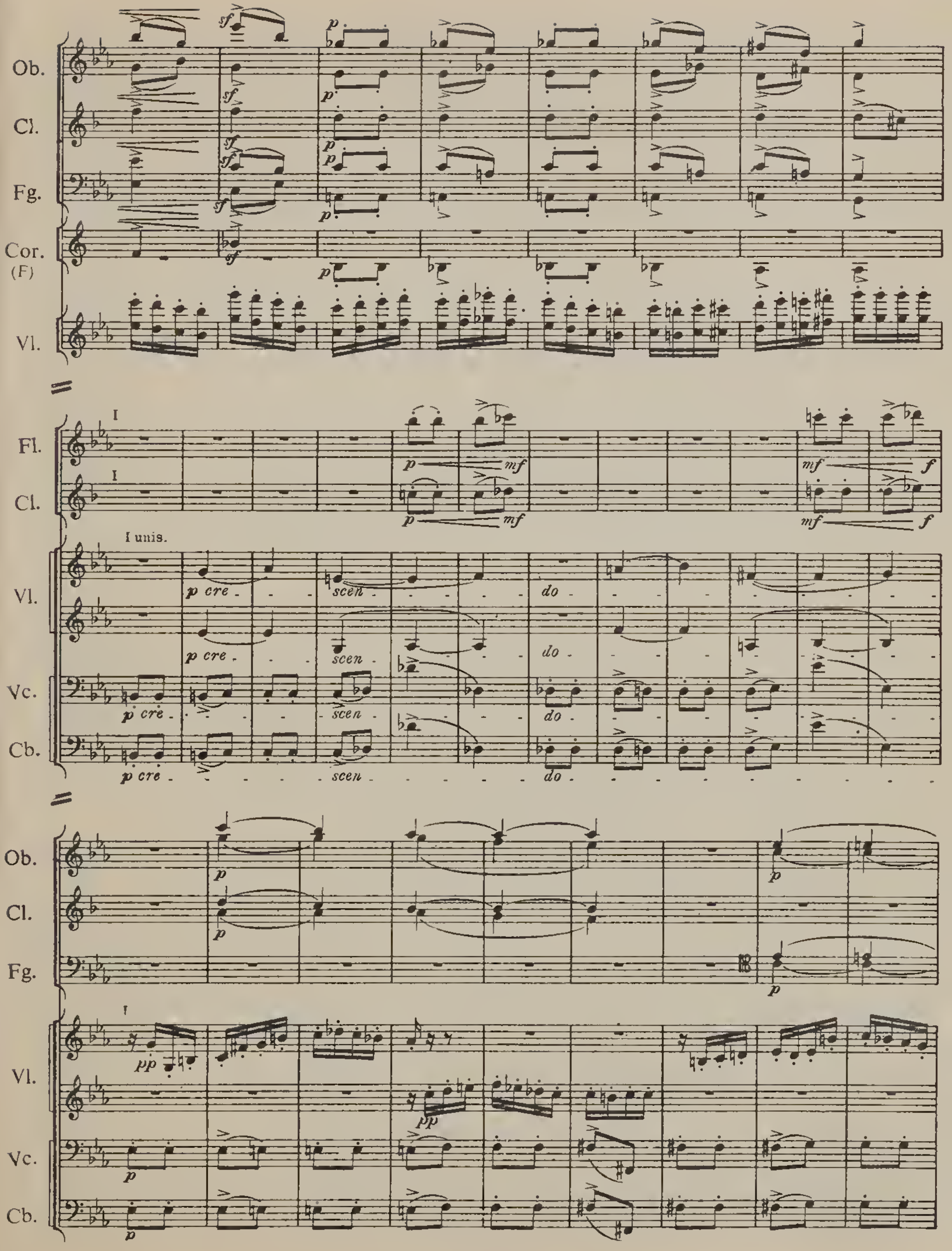

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
D
pp
mf
sf
p
cresc.
unis.
f
I
II
III. IV

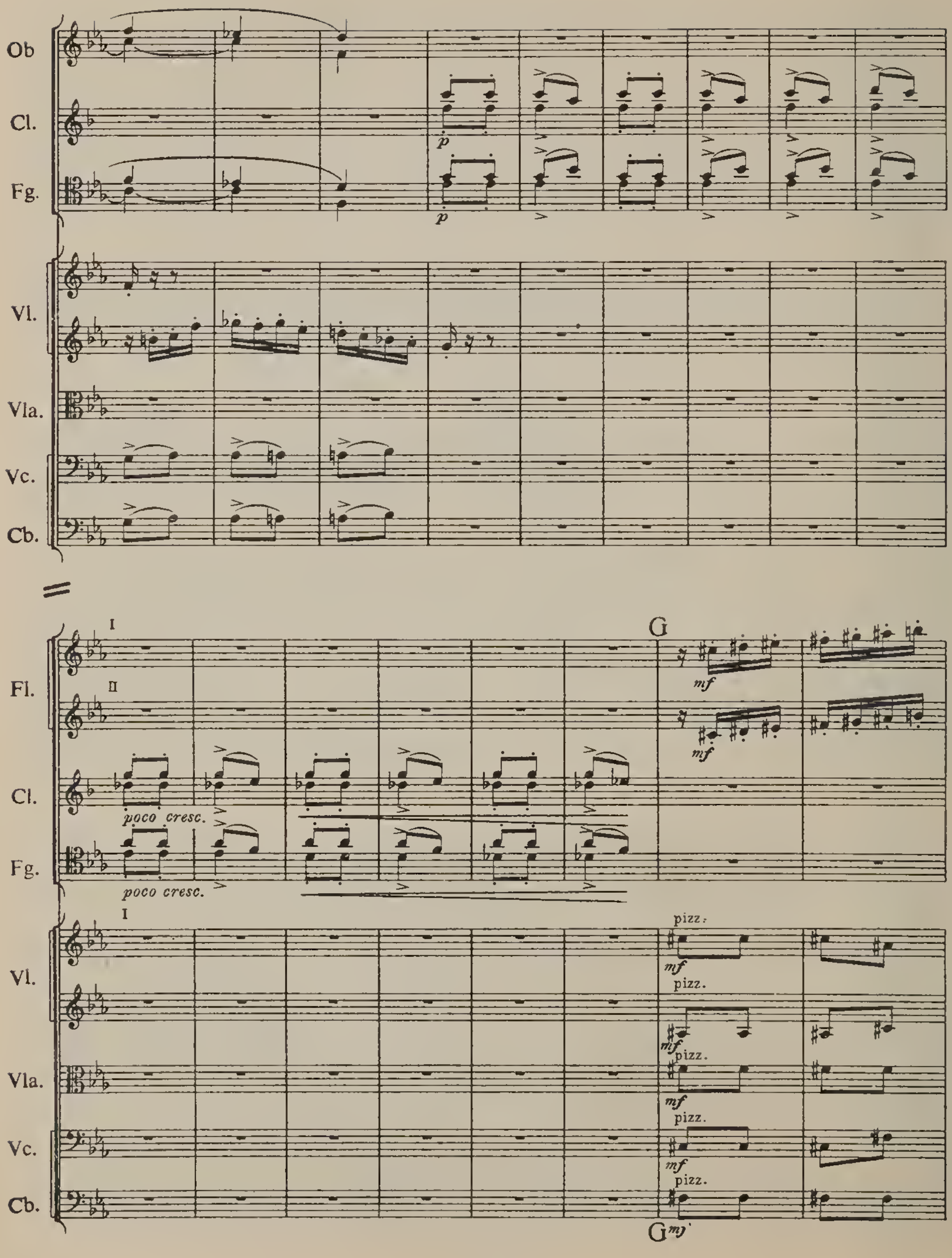

E
Picc.
Fl.
Ob.
Cl.
Fg.
(f)
Tr.
(C)
Vl.
Vla.
Vc.
Cb.
ff
E

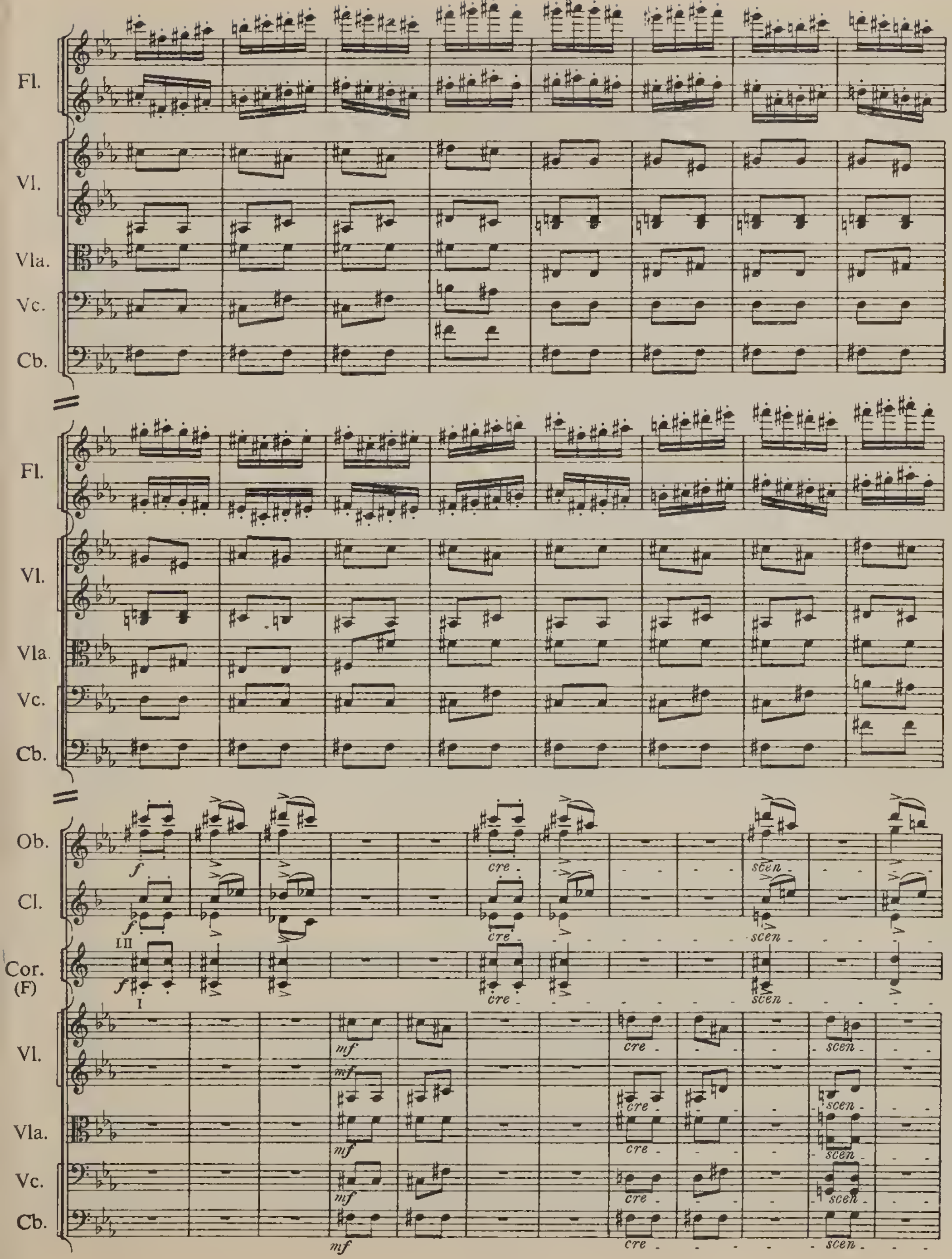

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
ff

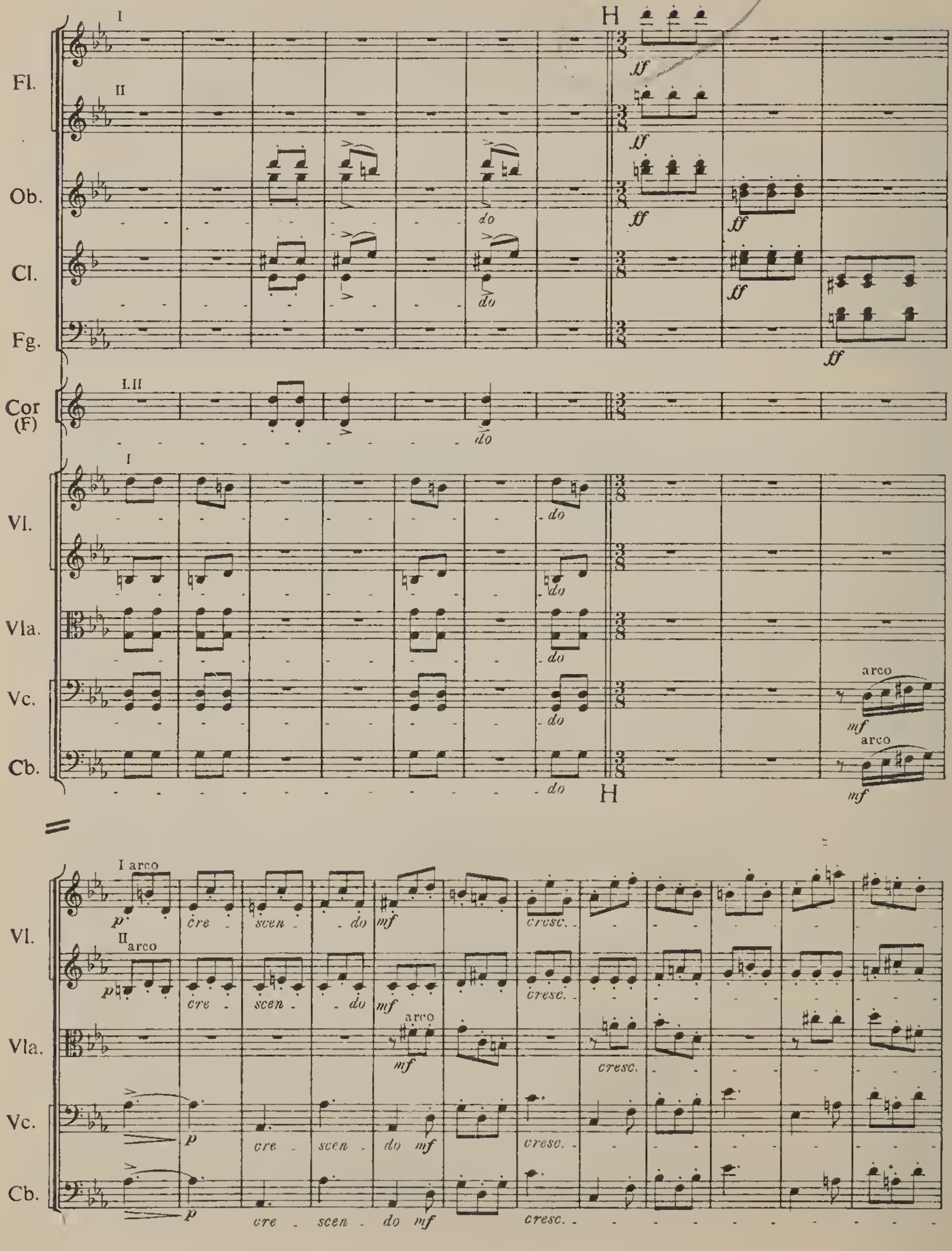

Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
1.
2.
ff
p


Trio
L'istesso tempo
Ob.
Cl.
Fg.
Cor. (F)
L'istesso tempo
F
div.
Vl.
F
sempre

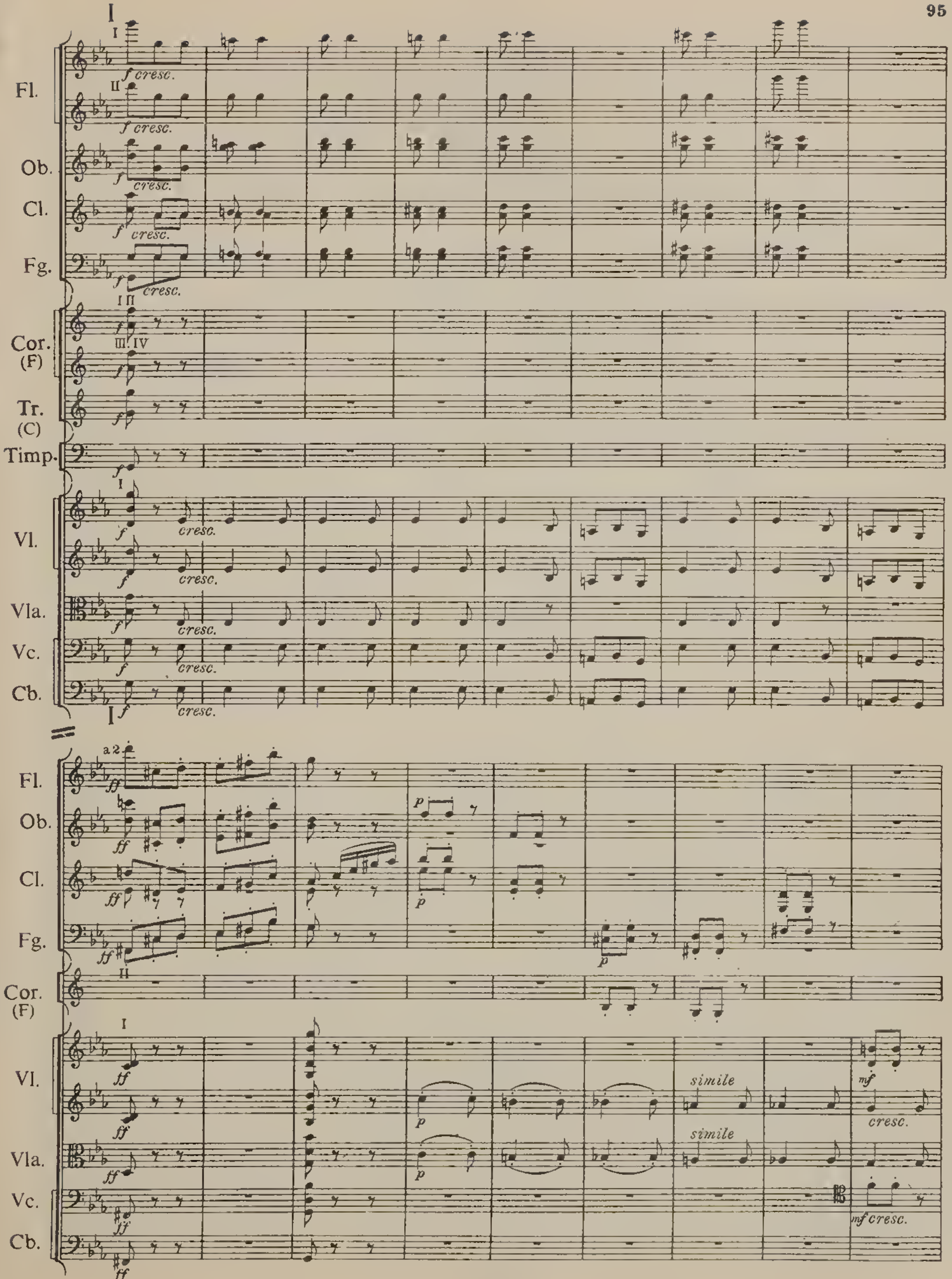

Ob.
Cl.
Fg.
Cor.
(F)
Vl.
Fl.
I unis.
p cre - scen - do
Vc.
Cb.

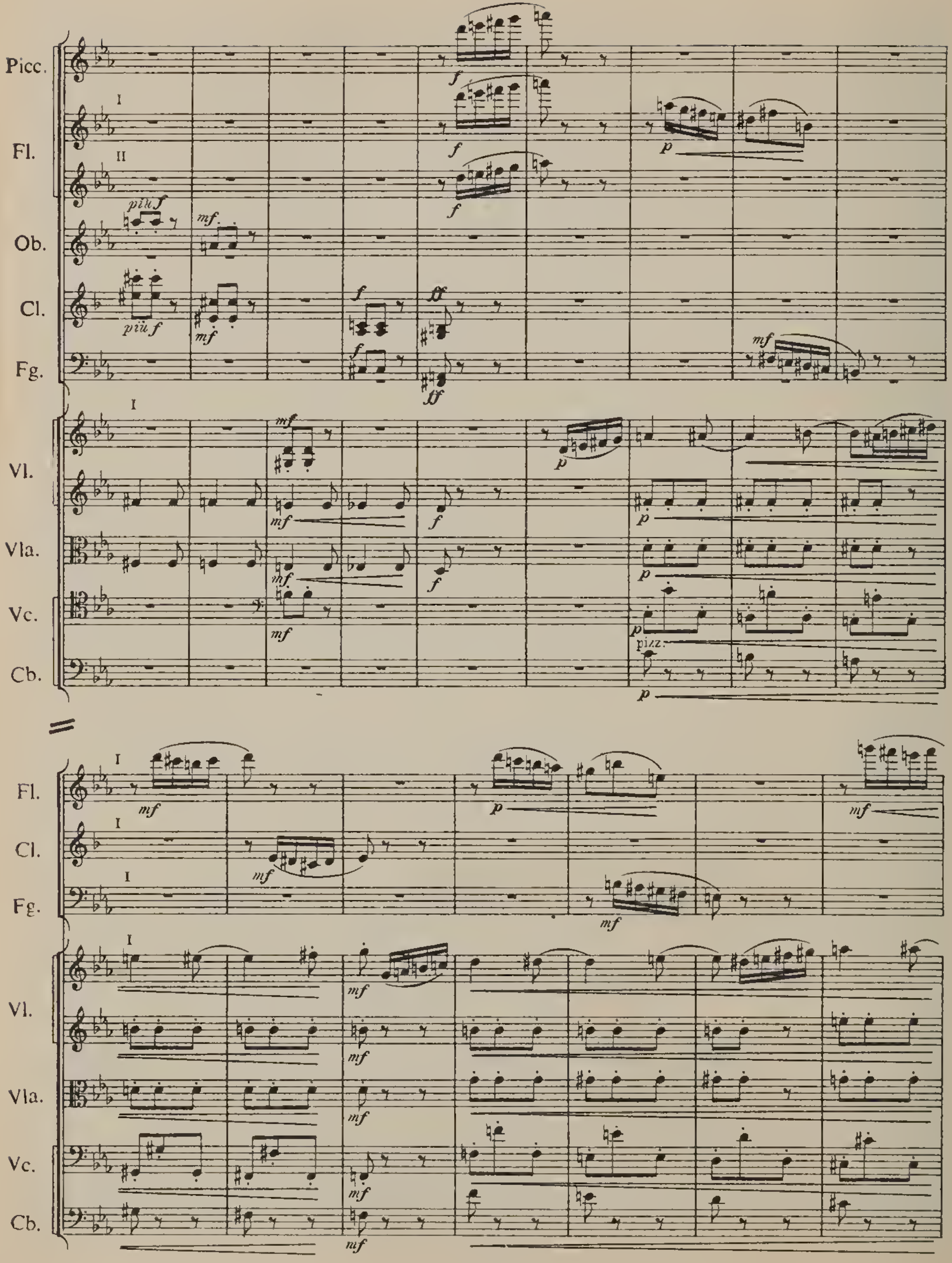

Ob
Cl.
Fg.
p
Vl.
Vla.
Vc.
Cb.
Fl.
I
II
poco cresc.
G
mf
pizz.

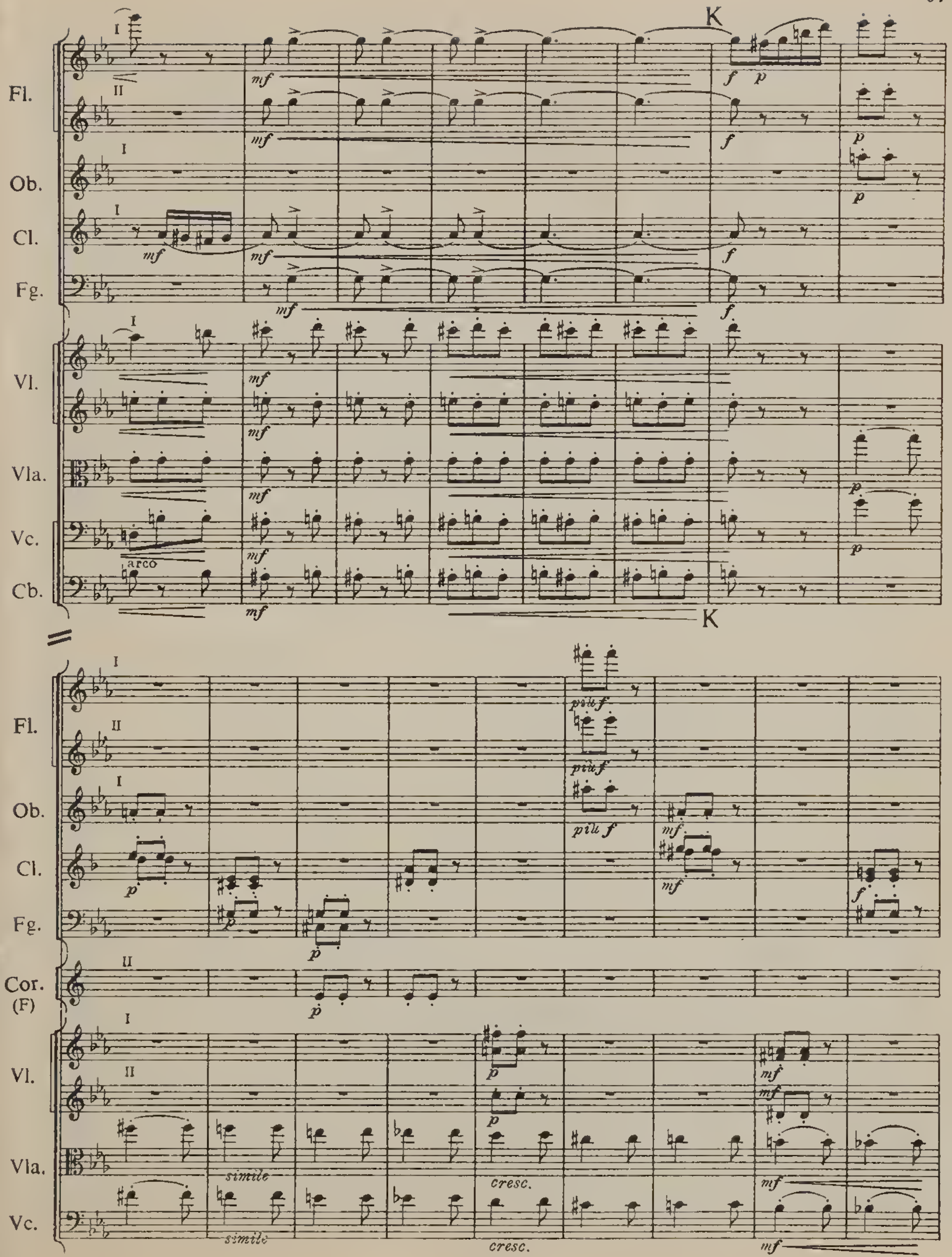

Fl.
Vl.
Vla.
Vc.
Cb.
Fl.
Vl.
Vla.
Vc.
Cb.
Ob.
Cl.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
f
I II
I
mf
cre
scen

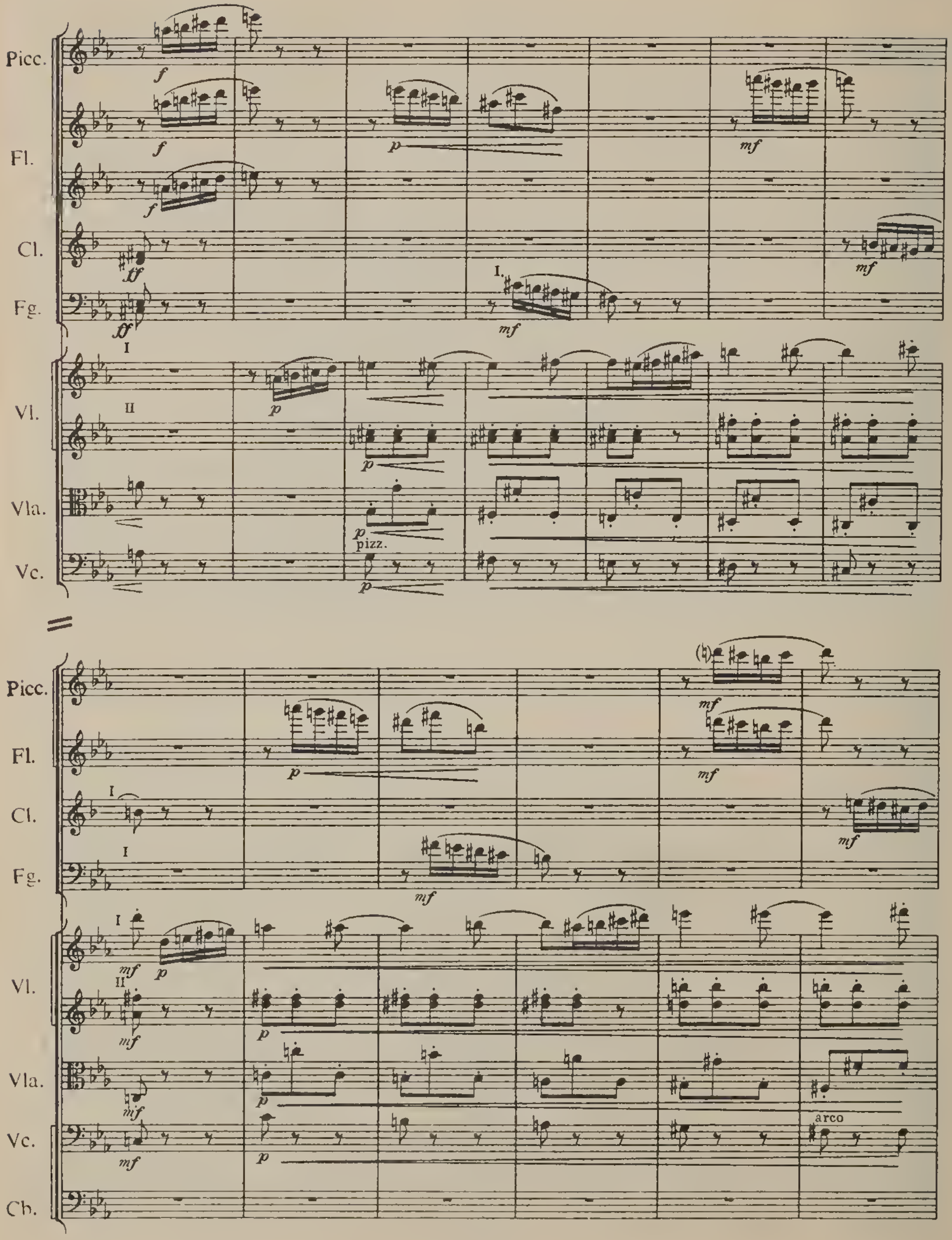


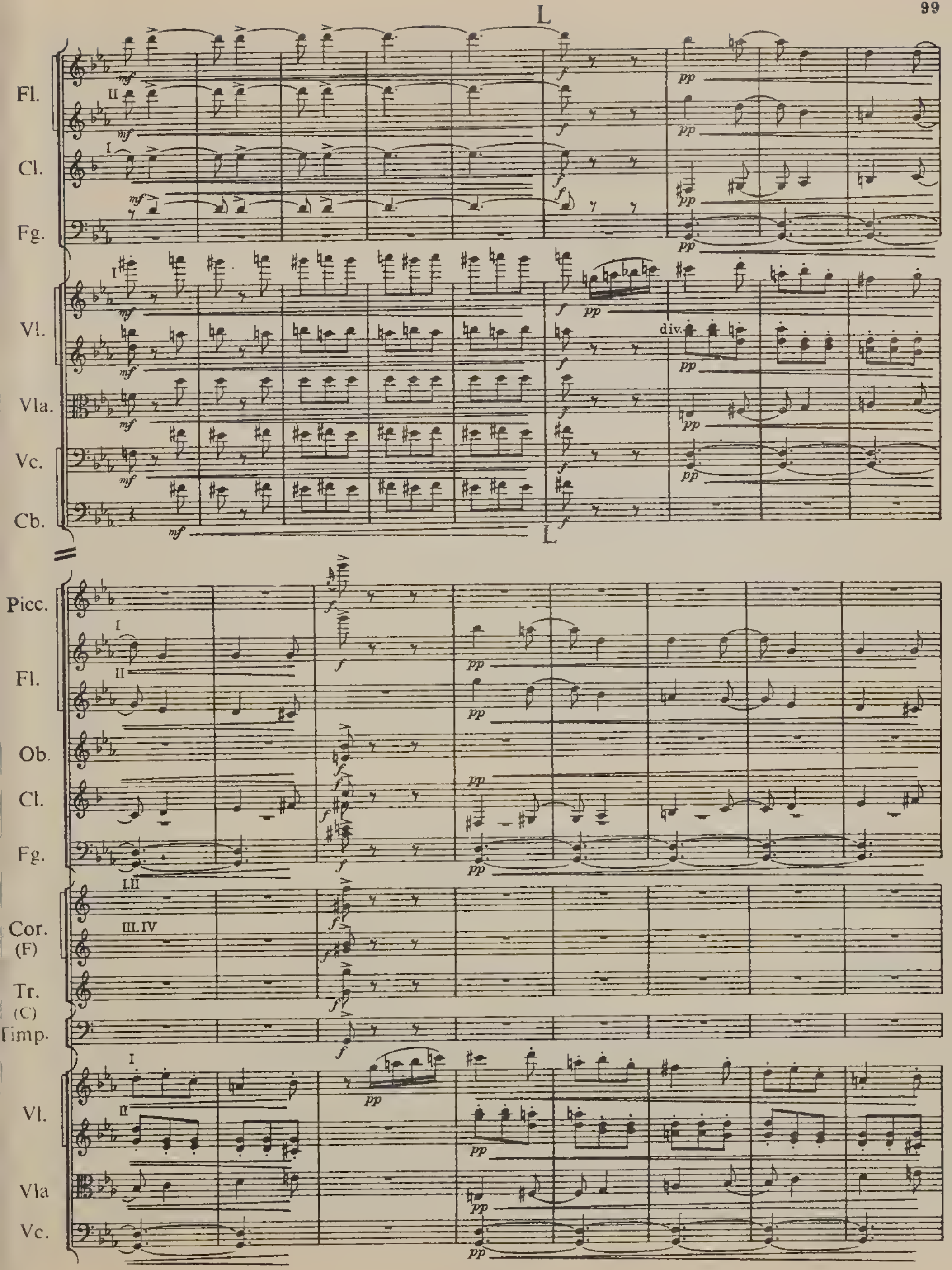
I
II
Fl.
Ob.
Cl.
Fg.
I.II
Cor (F)
Vl.
Vla.
Vc.
Cb.
H
ff
do
arco
mf
I arco
II arco
p
cre - scen - do
cresc.

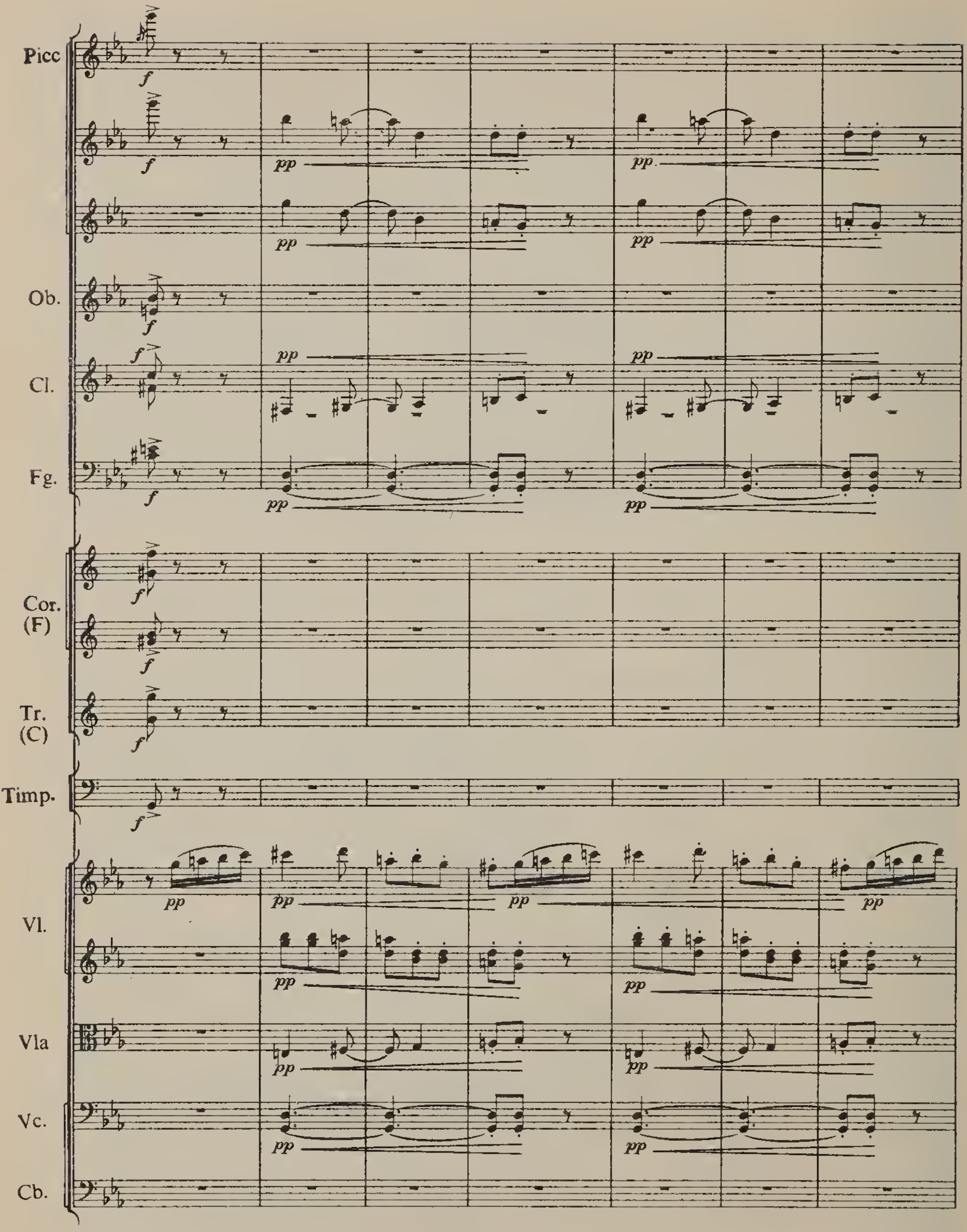

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
f cresc.
simile
mf cresc.

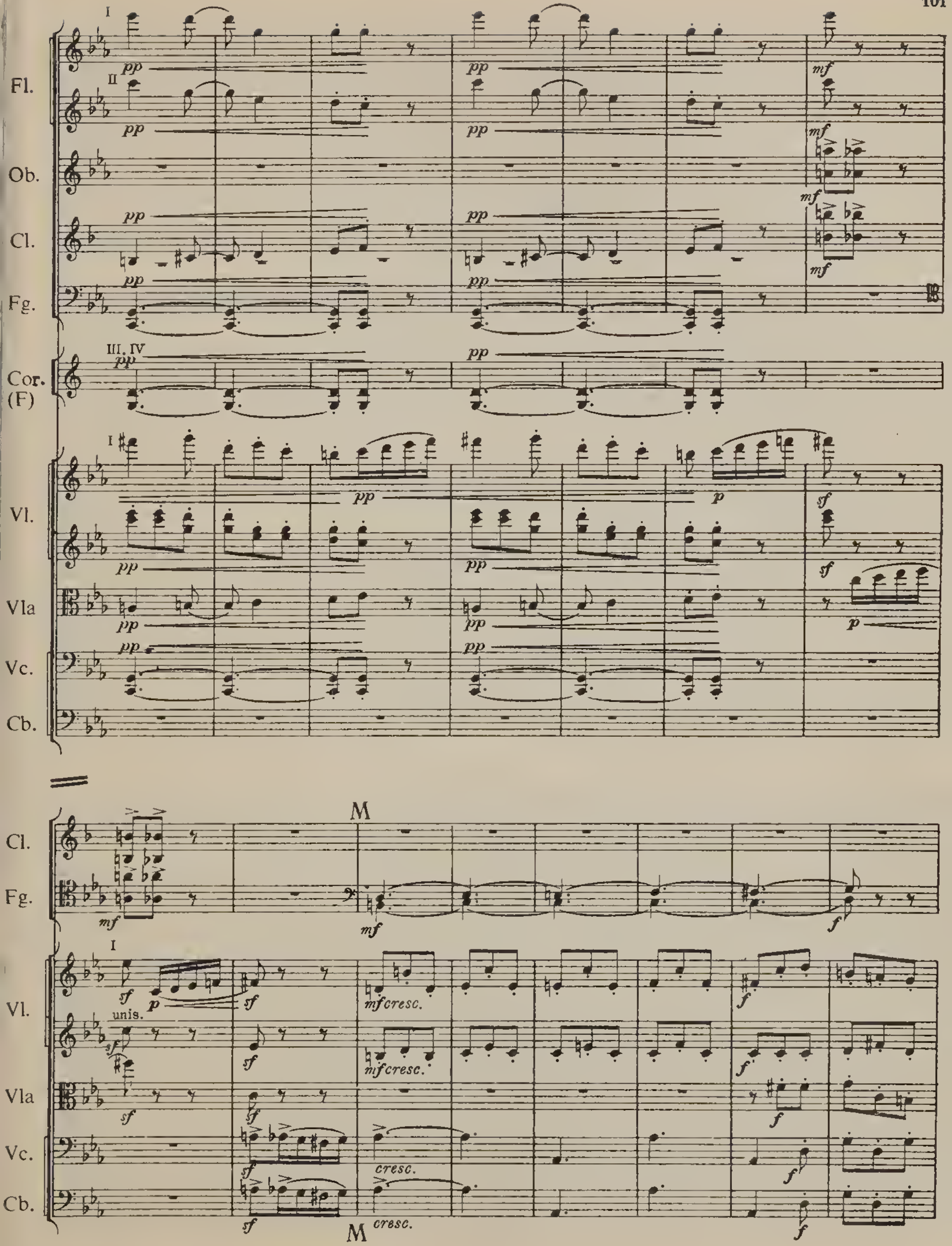

Picc.
Fl.
I
II
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
più f
mf
f
ff
p
pizz.

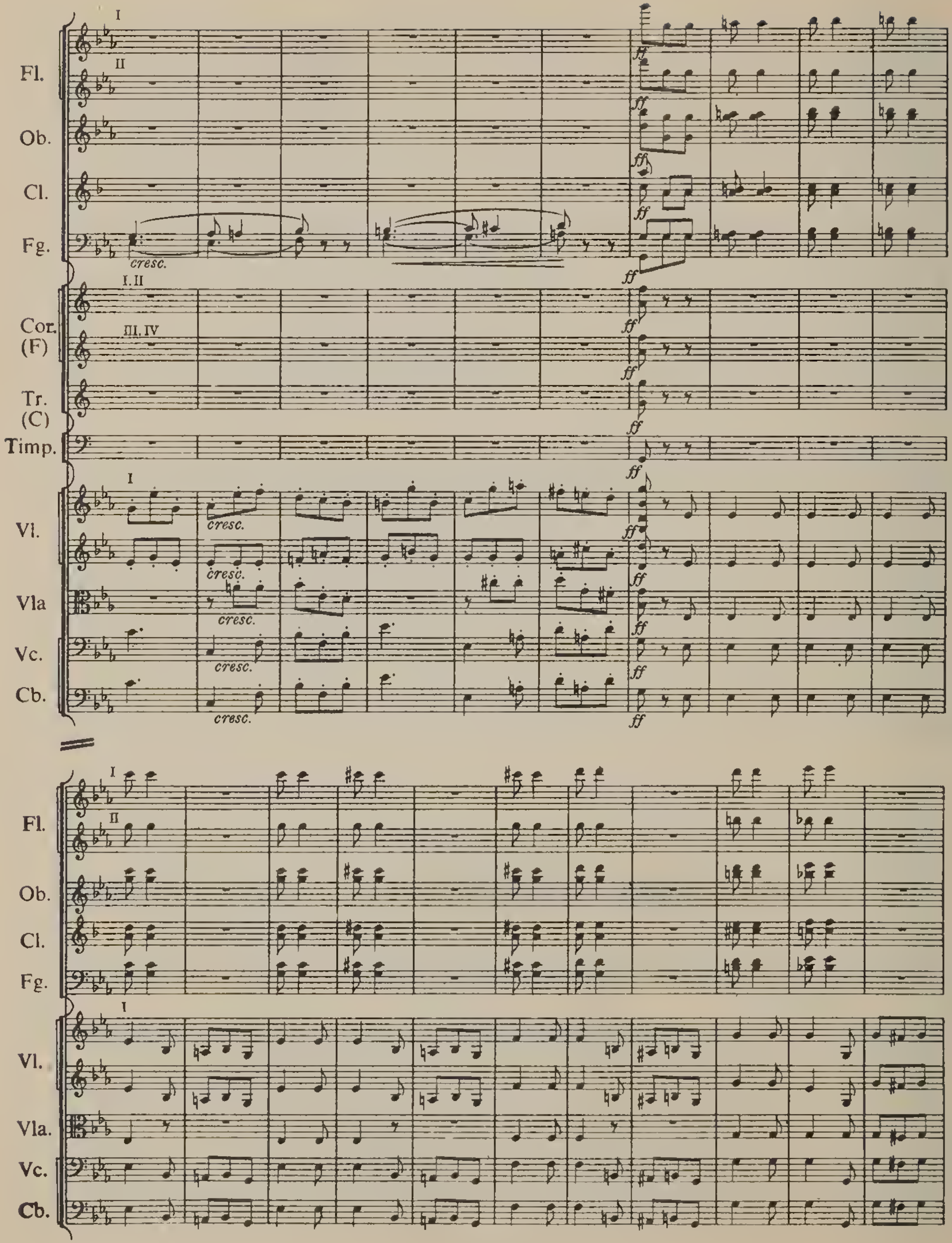

K
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
arco
mf
f
p
K
Cor. (F)
più f
simile
cresc.


Picc.
Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
I
II
I.
pizz.
Picc.
Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
Ch.
arco

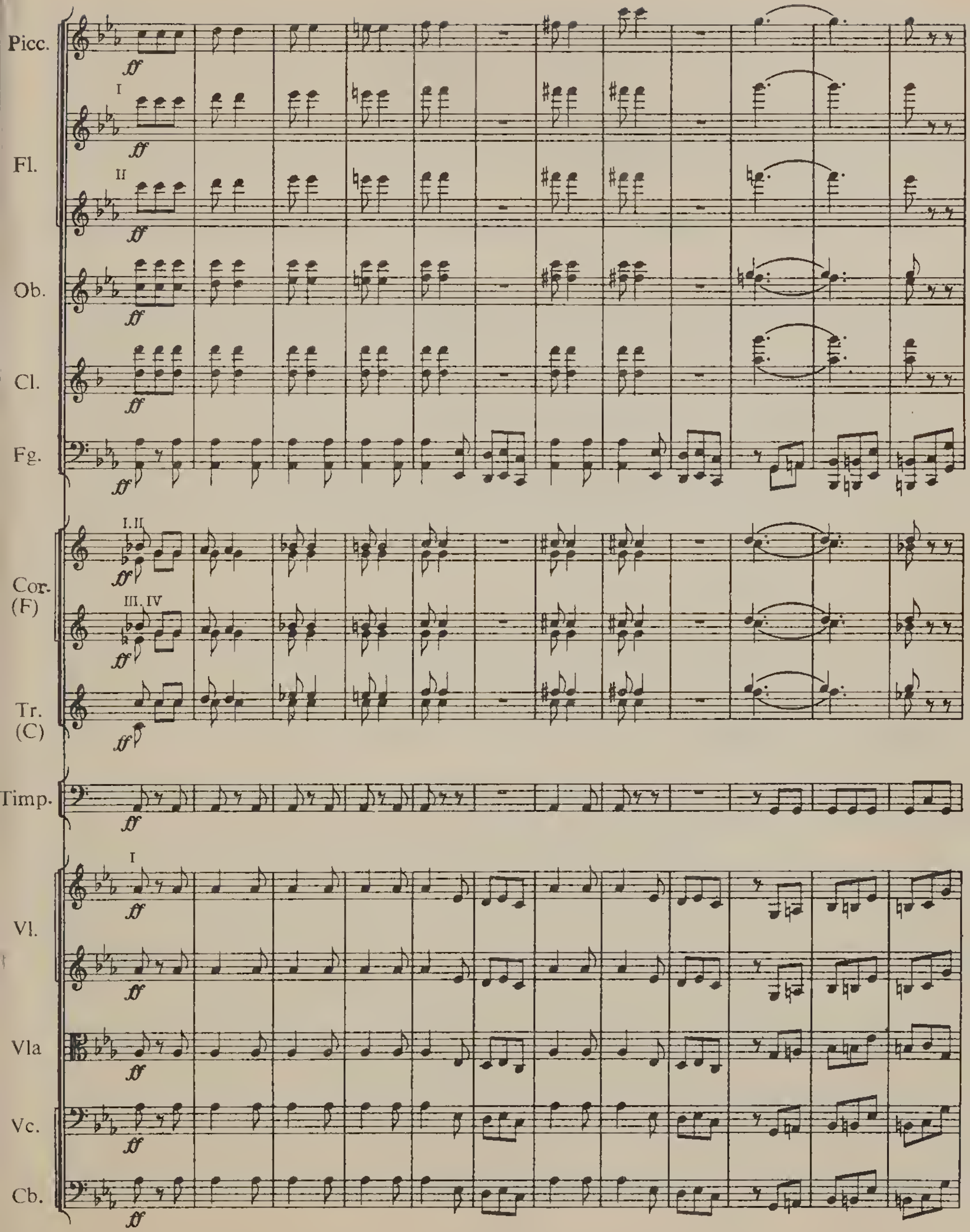

L
Fl.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
Picc.
Ob.
Cor. (F)
Tr. (C)
Timp.
Vla
div.
I.II
III.IV

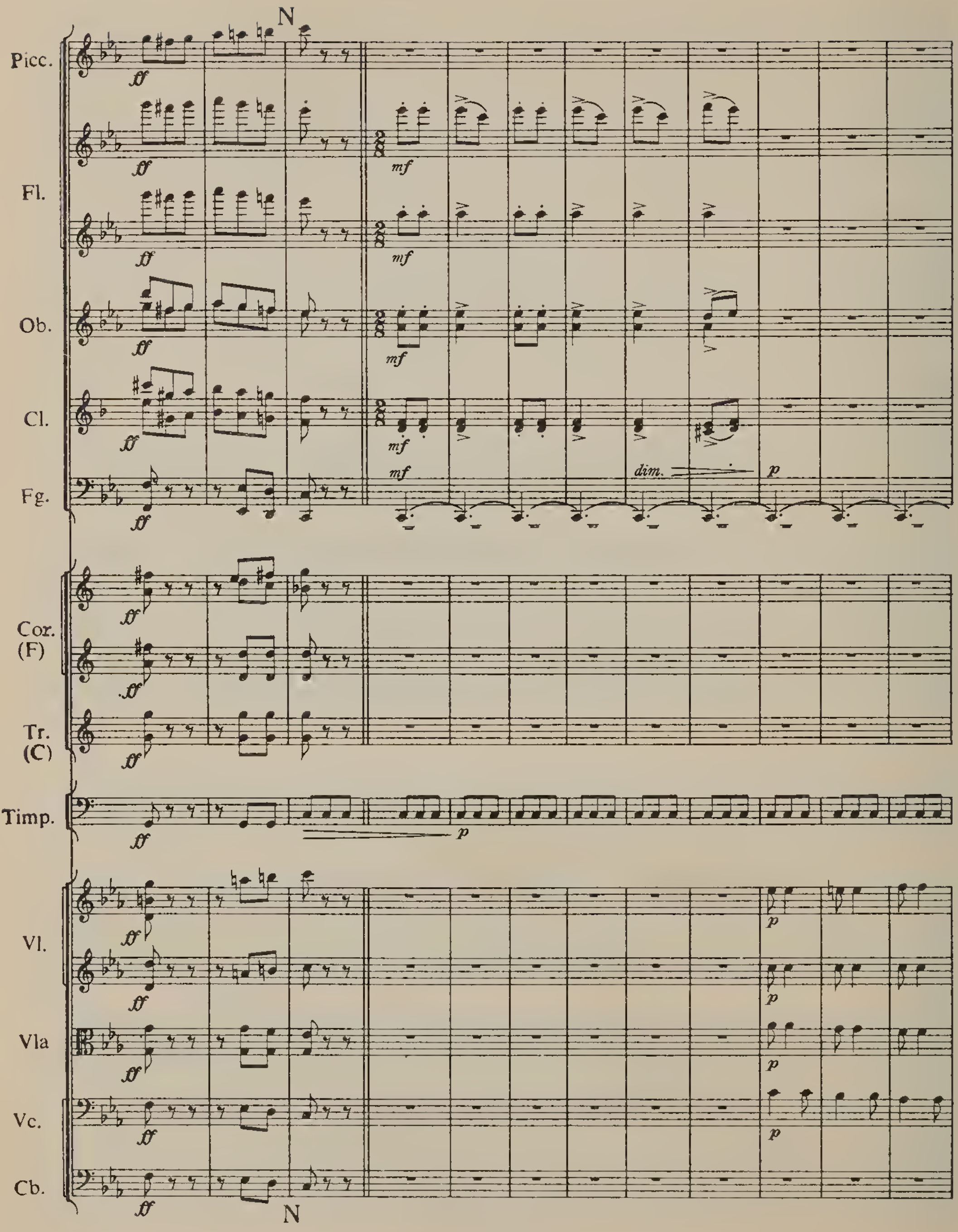

Picc
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Timp.
Vl.
Vla
Vc.
Cb.
f
pp

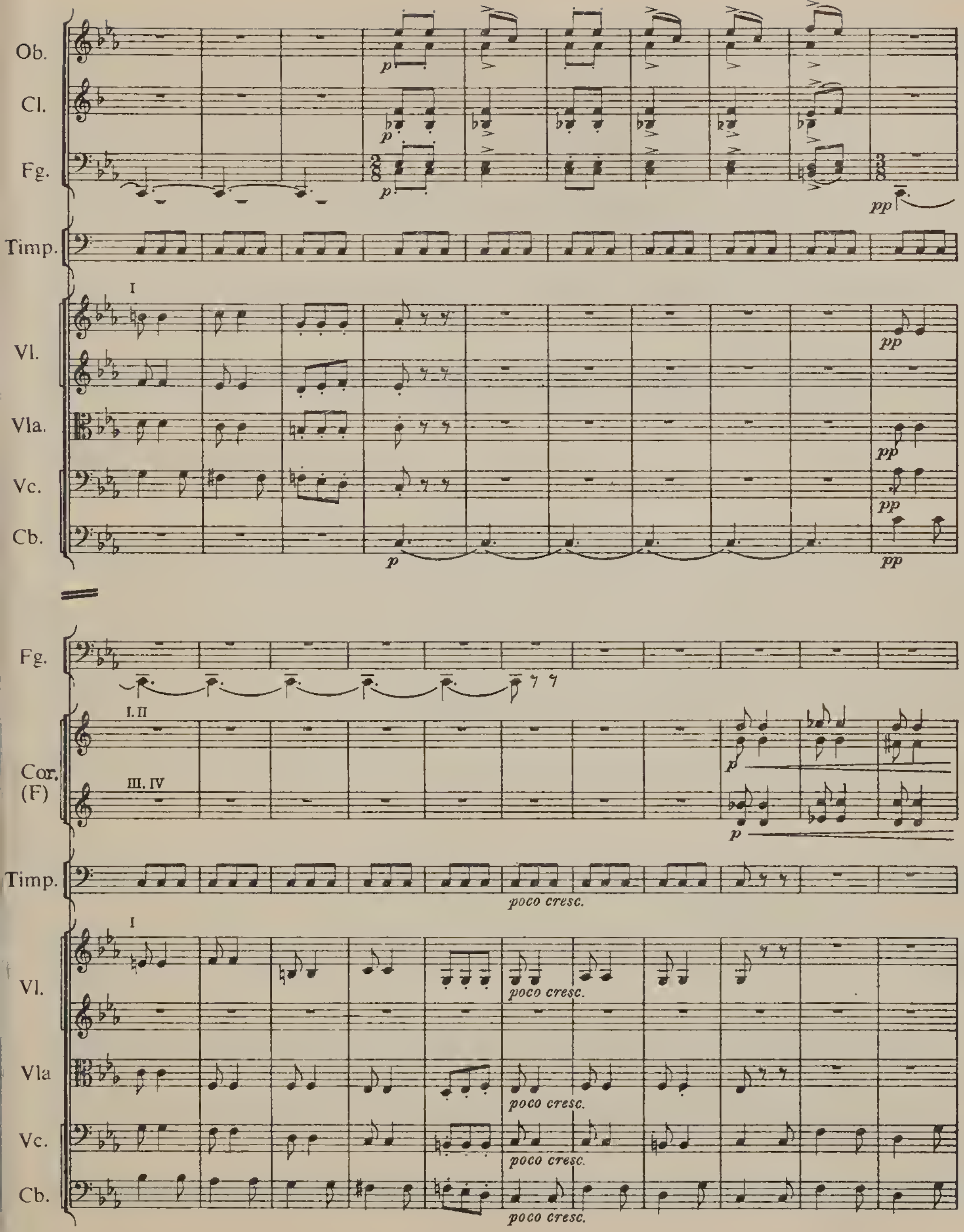

Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla
Vc.
Cb.
III. IV
pp
mf
sf
p
f
unis.
mf cresc.
cresc.
M

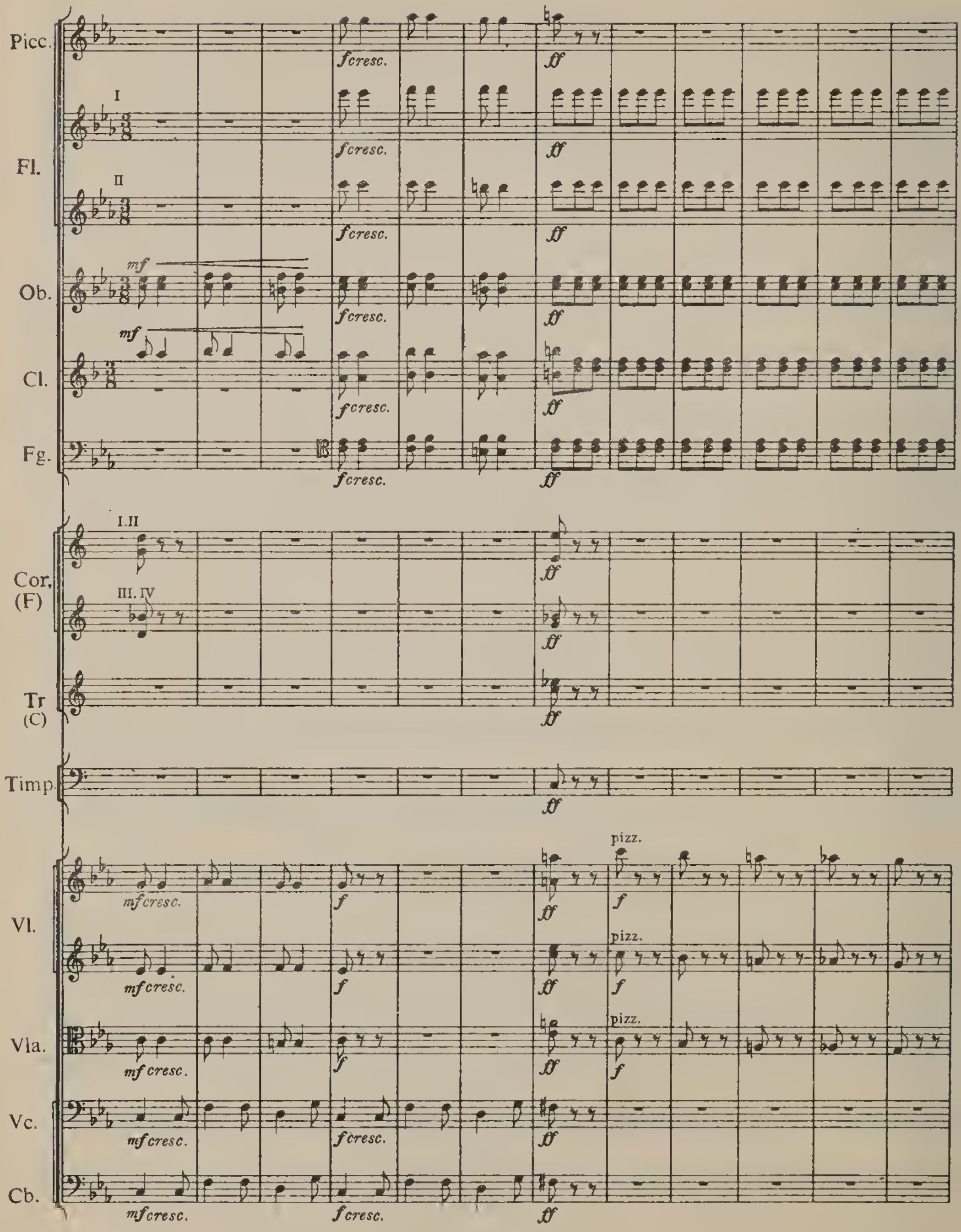


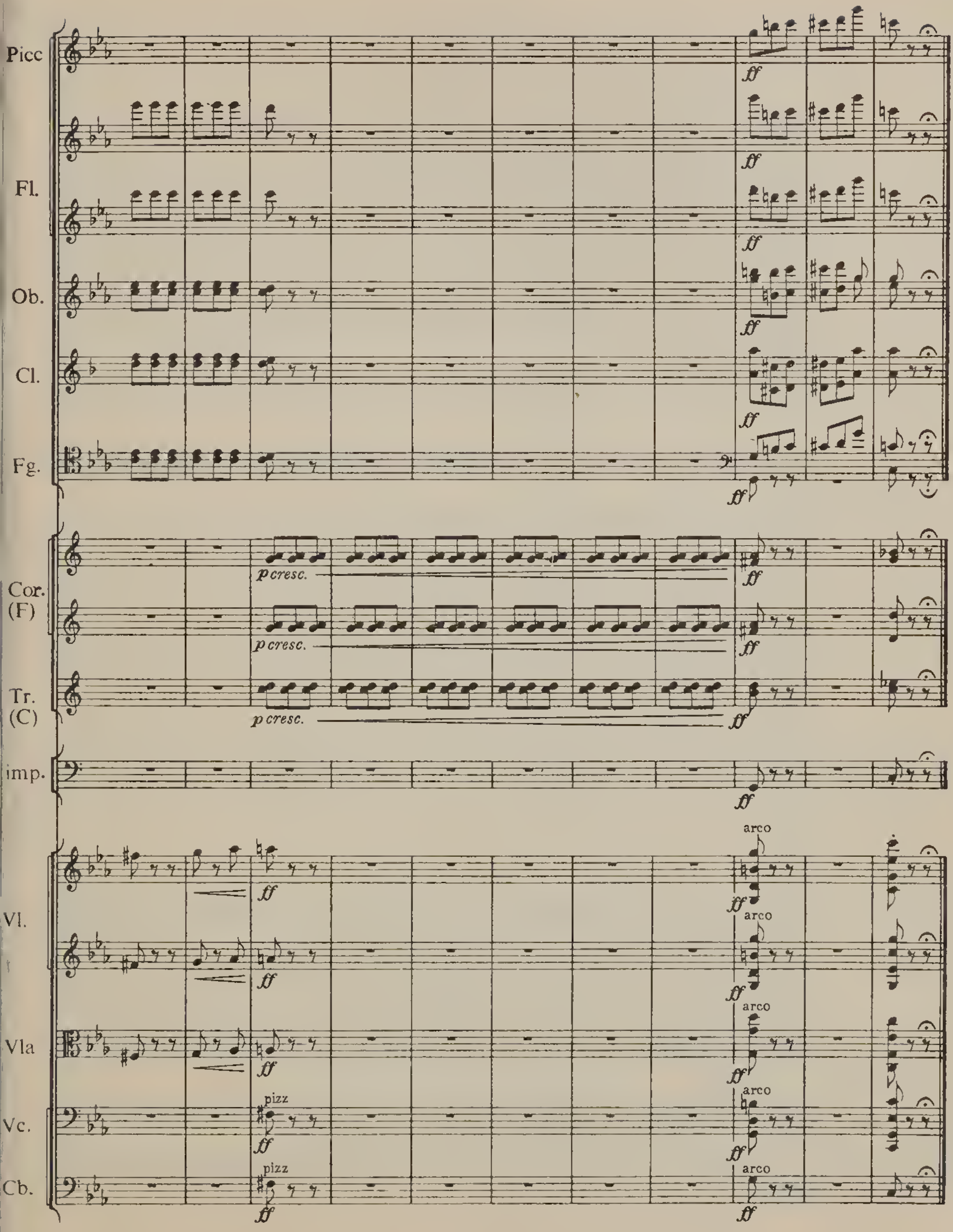
Fl.
I
II
Ob.
Cl.
Fg.
cresc.
Cor. (F)
I. II
III. IV
Tr. (C)
Timp.
Vl.
Vla
Vc.
Cb.
cresc.
ff


Picc.
Fl.
I
II
Ob.
Cl.
Fg.
Cor. (F)
I. II
III. IV
Tr. (C)
Timp.
Vl.
I
Vla
Vc.
Cb.
ff

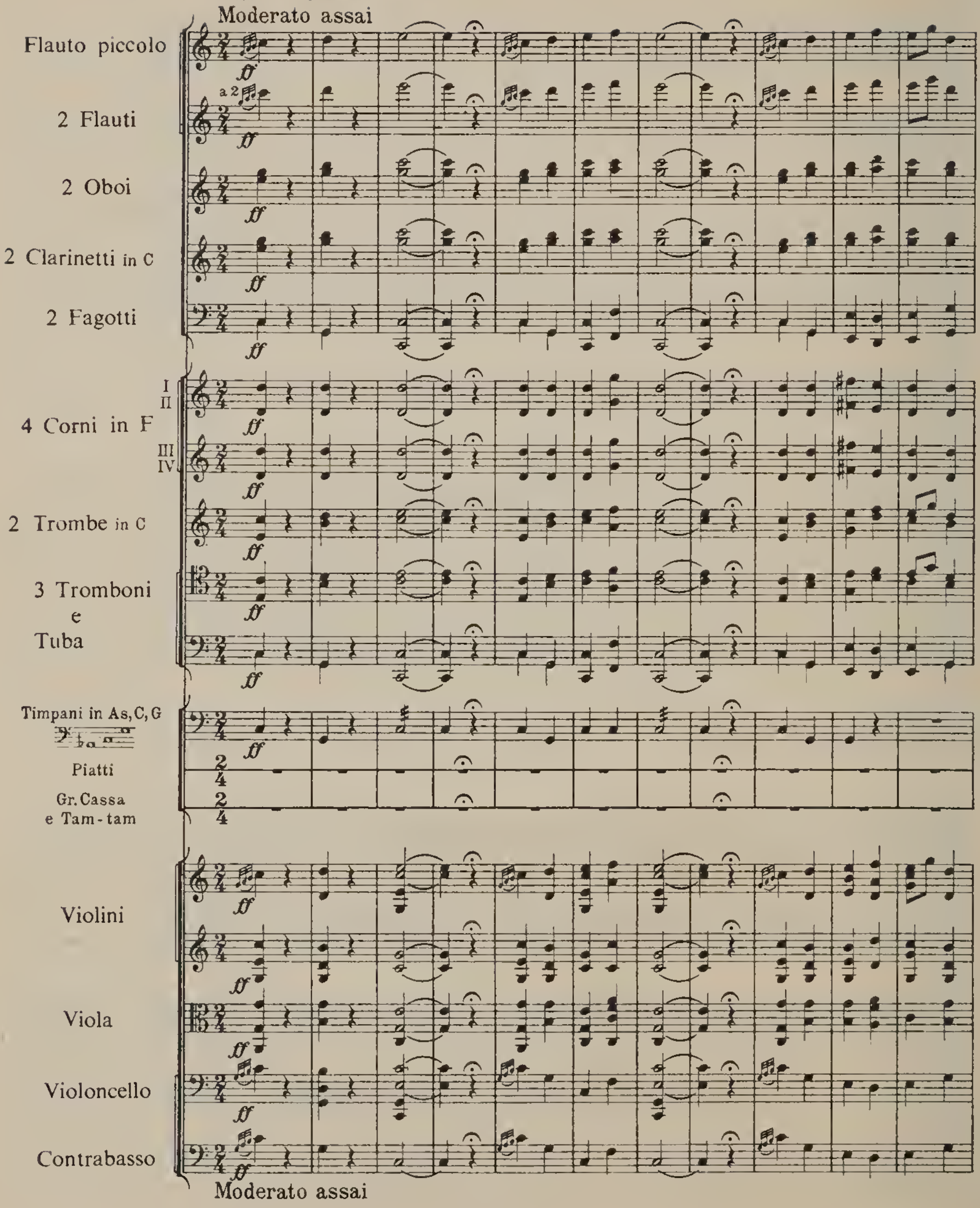

N
Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Timp.
Vl.
Vla
Vc.
Cb.
ff
mf
dim.
p
N

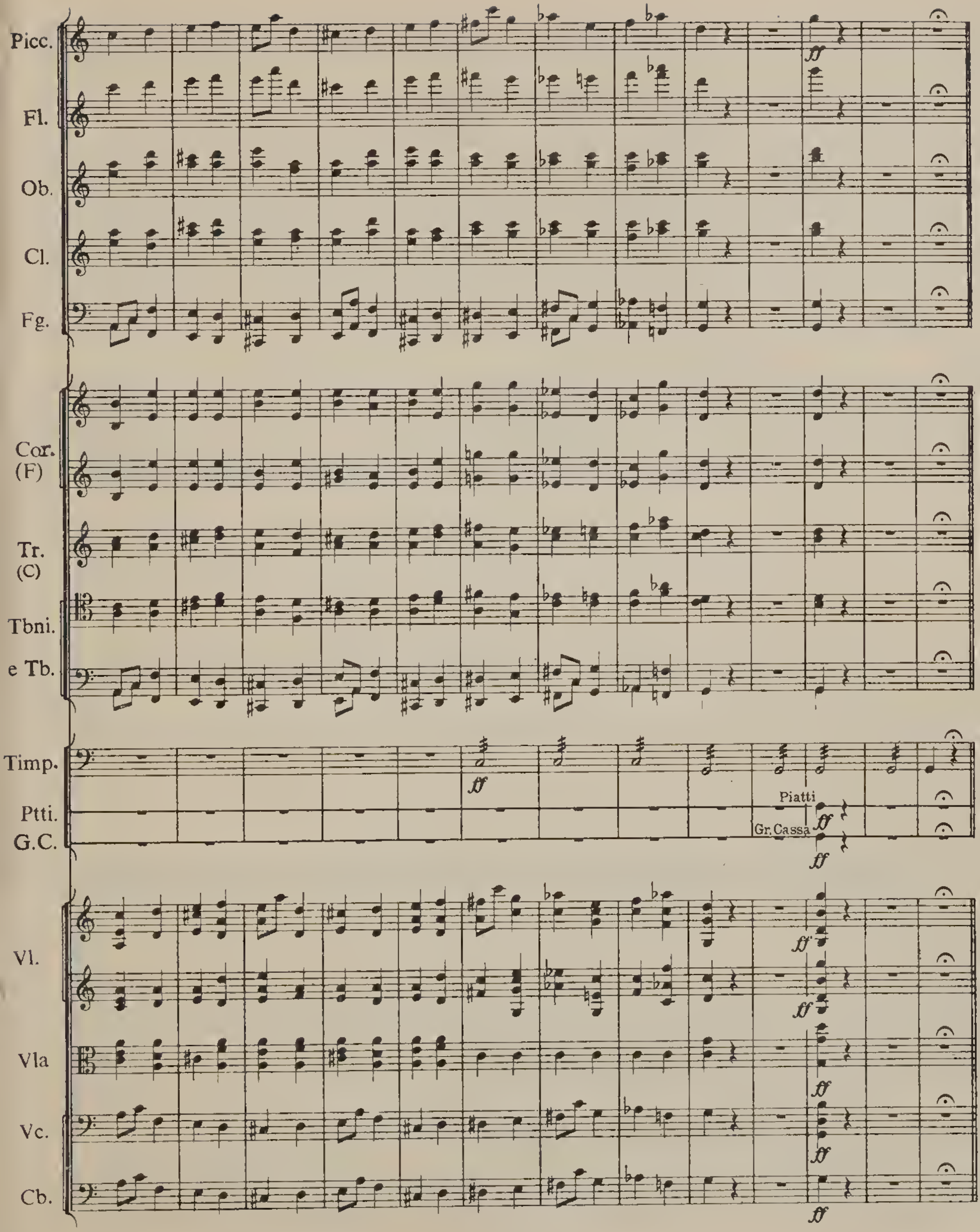

Ob.
Cl.
Fg.
Timp.
I
Vl.
Vla.
Vc.
Cb.
p
pp
Fg.
I. II
Cor.
(F)
III. IV
Timp.
poco cresc.
I
Vl.
Vla
Vc.
Cb.

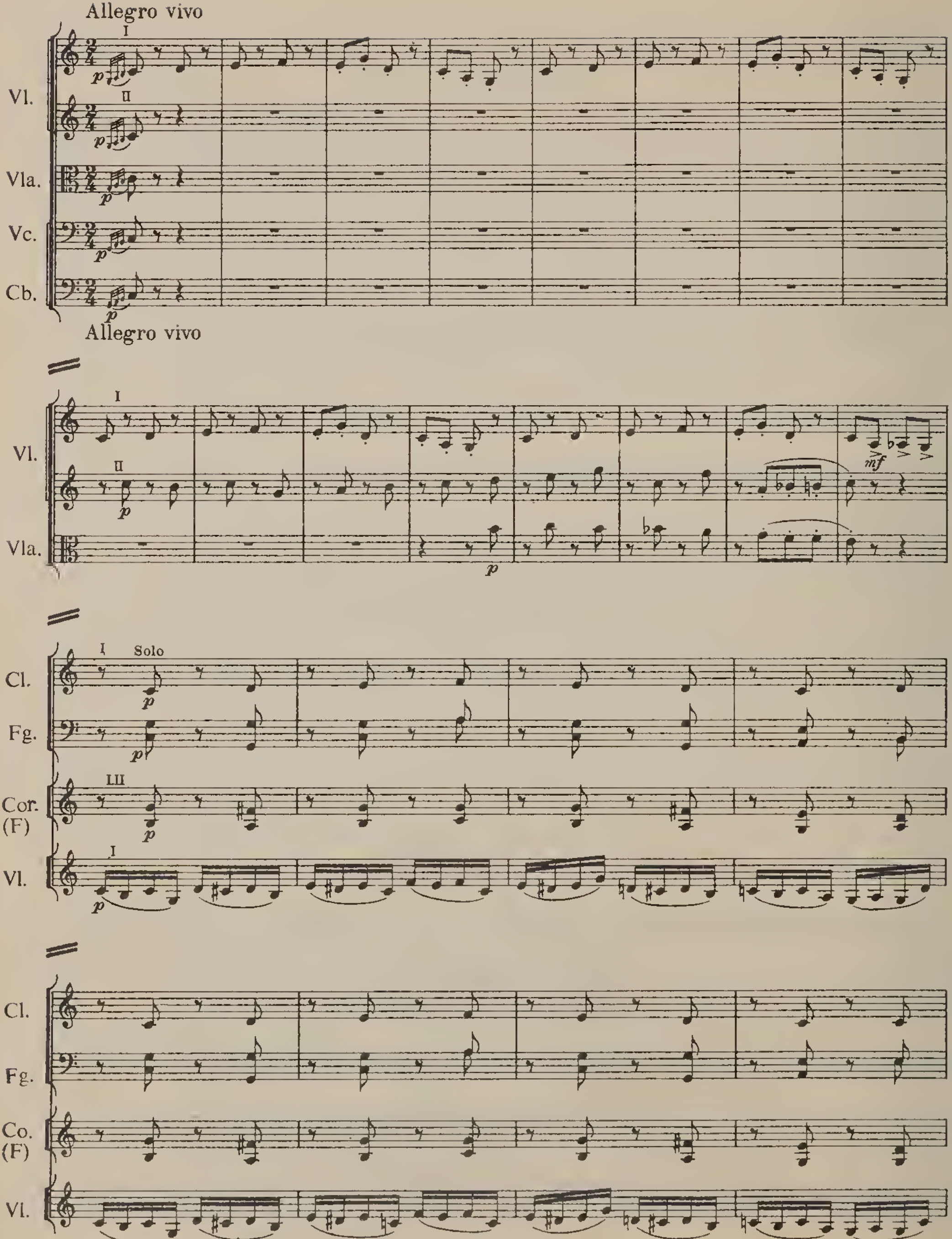

Picc.
f cresc.
ff
Fl.
I
f cresc.
ff
II
f cresc.
ff
Ob.
mf
f cresc.
ff
Cl.
mf
f cresc.
ff
Fg.
f cresc.
ff
Cor.
(F)
I.II
III.IV
ff
Tr
(C)
ff
Timp.
ff
Vl.
mf cresc.
f
ff
pizz.
f
Vla.
mf cresc.
f
ff
pizz.
f
Vc.
mf cresc.
f cresc.
ff
Cb.
mf cresc.
f cresc.
ff

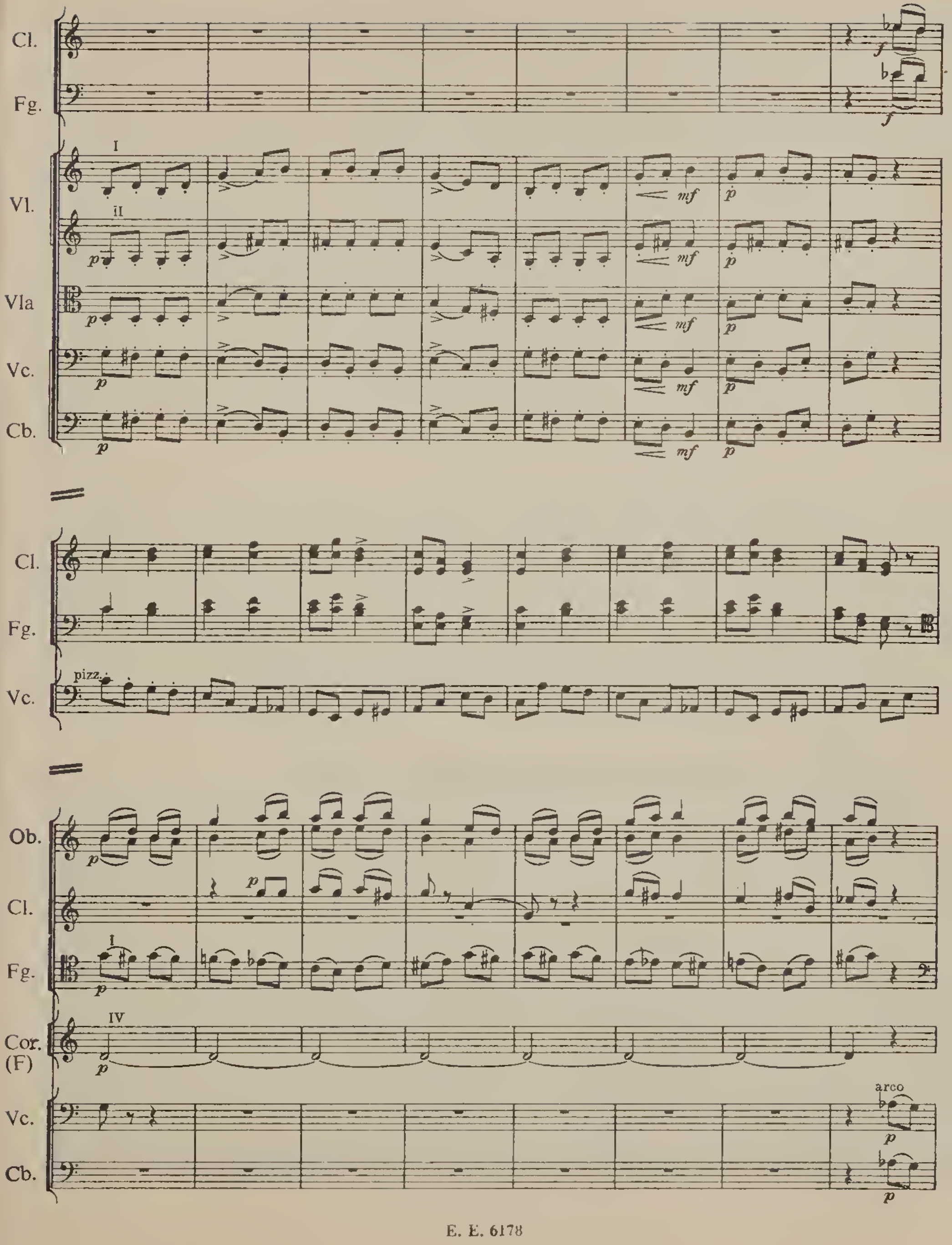

Picc
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
imp.
Vl.
Vla
Vc.
Cb.
ff
p cresc.
pizz
arco

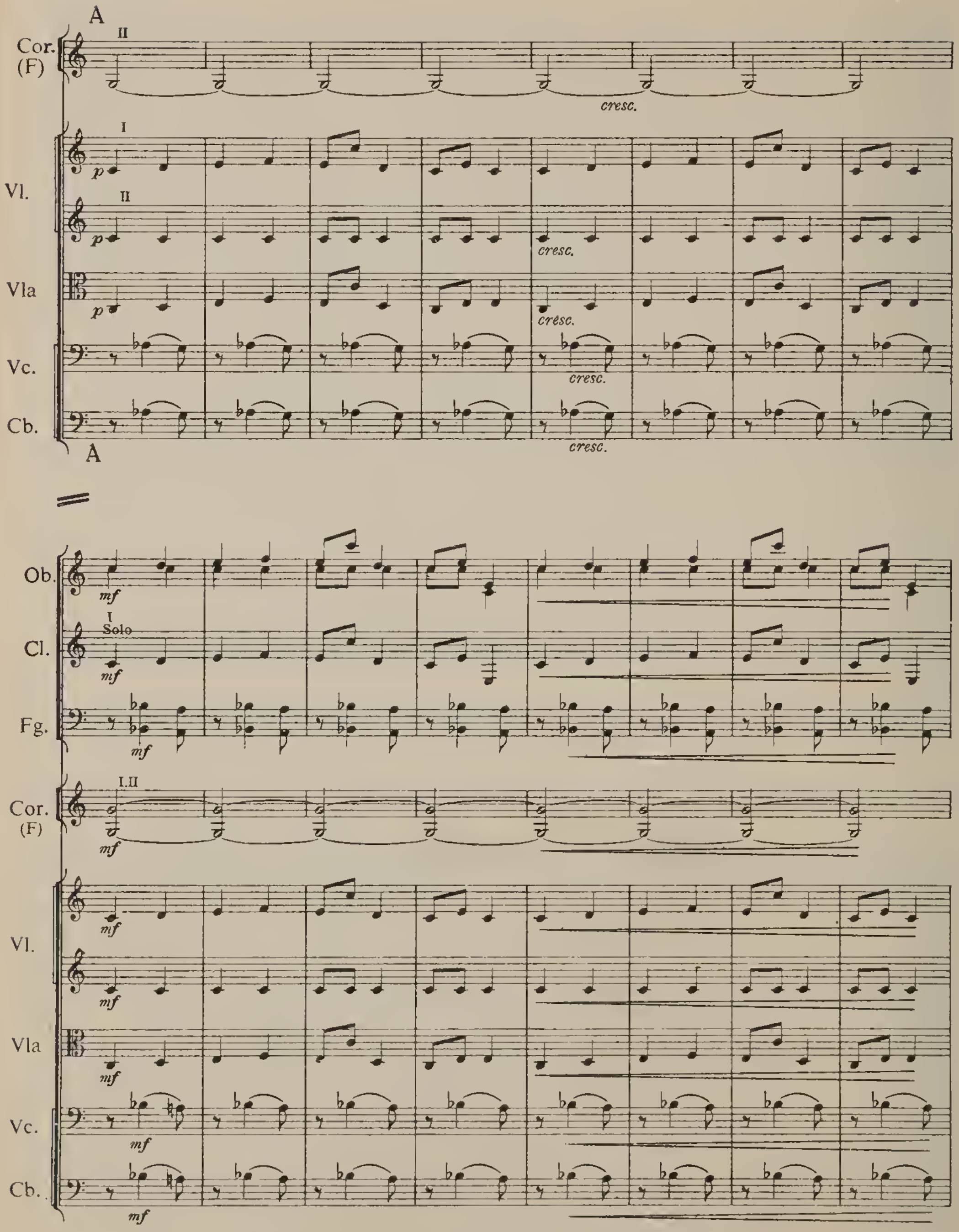
IV
Finale

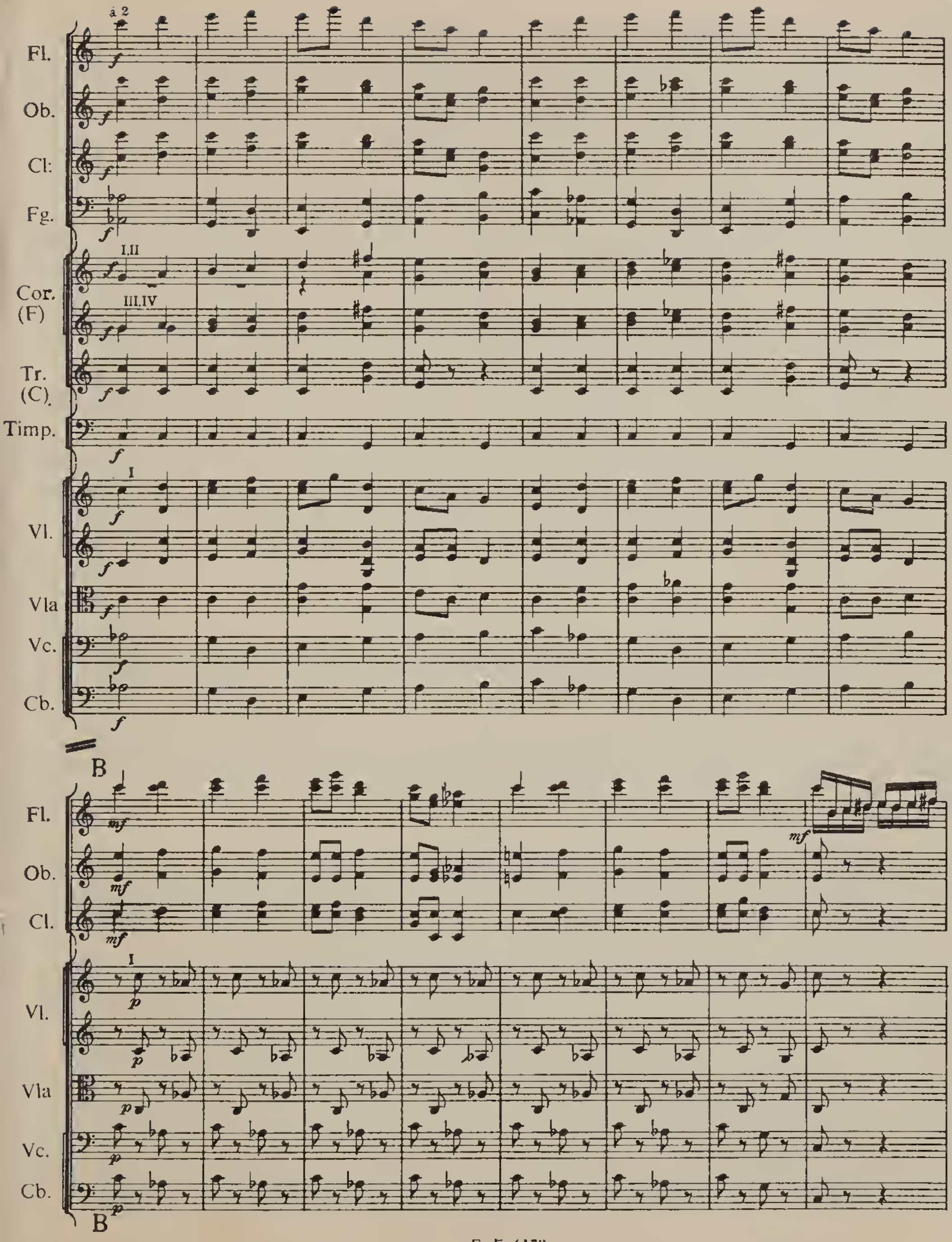

Moderato assai
Flauto piccolo
2 Flauti
a 2
2 Oboi
2 Clarinetti in C
2 Fagotti
4 Corni in F
I
II
III
IV
2 Trombe in C
3 Tromboni
e
Tuba
Timpani in As, C, G
Piatti
Gr. Cassa
e Tam-tam
Violini
Viola
Violoncello
Contrabasso
ff
Moderato assai

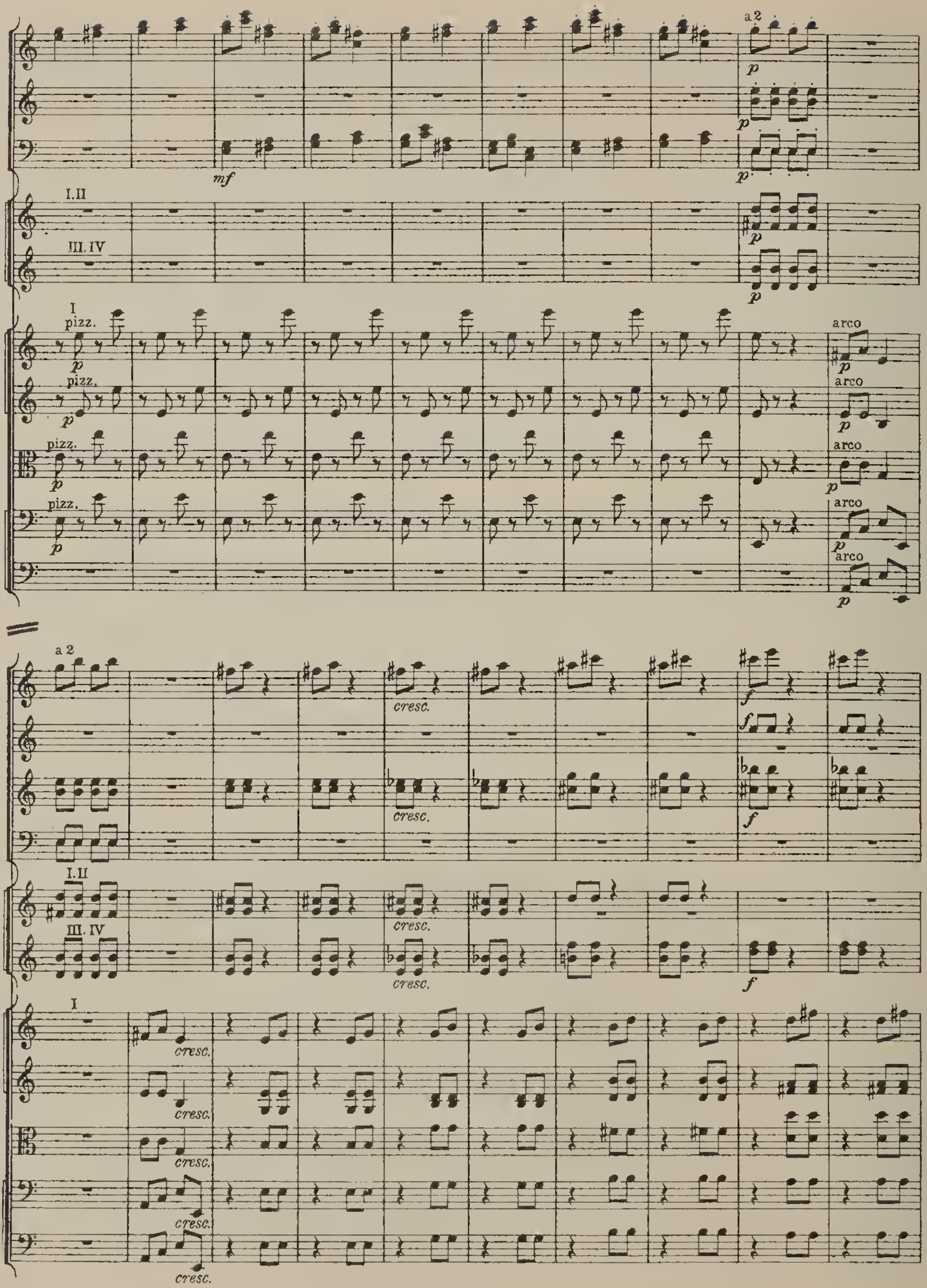

Picc.
ff
Fl.
Ob.
Cl.
Fg.
Cor.
(F)
Tr.
(C)
Tbni.
e Tb.
Timp.
ff
Piatti
Ptti.
ff
Gr.Cassa
G.C.
ff
Vl.
ff
ff
Vla
ff
Vc.
ff
Cb.
ff

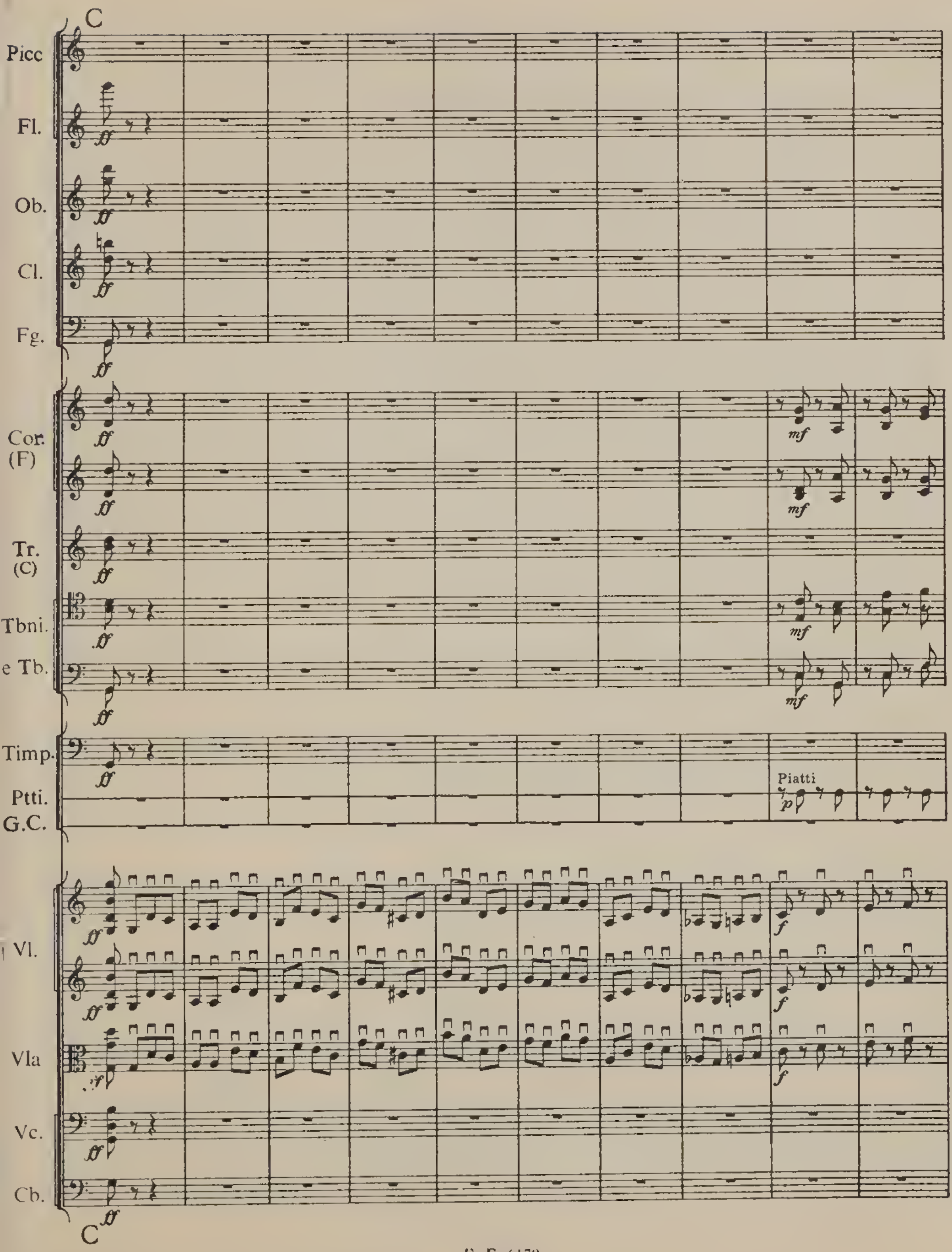

Allegro vivo
I
Vl.
II
Vla.
Vc.
Cb.
Allegro vivo
I
Vl.
II
Vla.
I Solo
Cl.
Fg.
I.II
Cor. (F)
I
Vl.
Cl.
Fg.
Co. (F)
Vl.

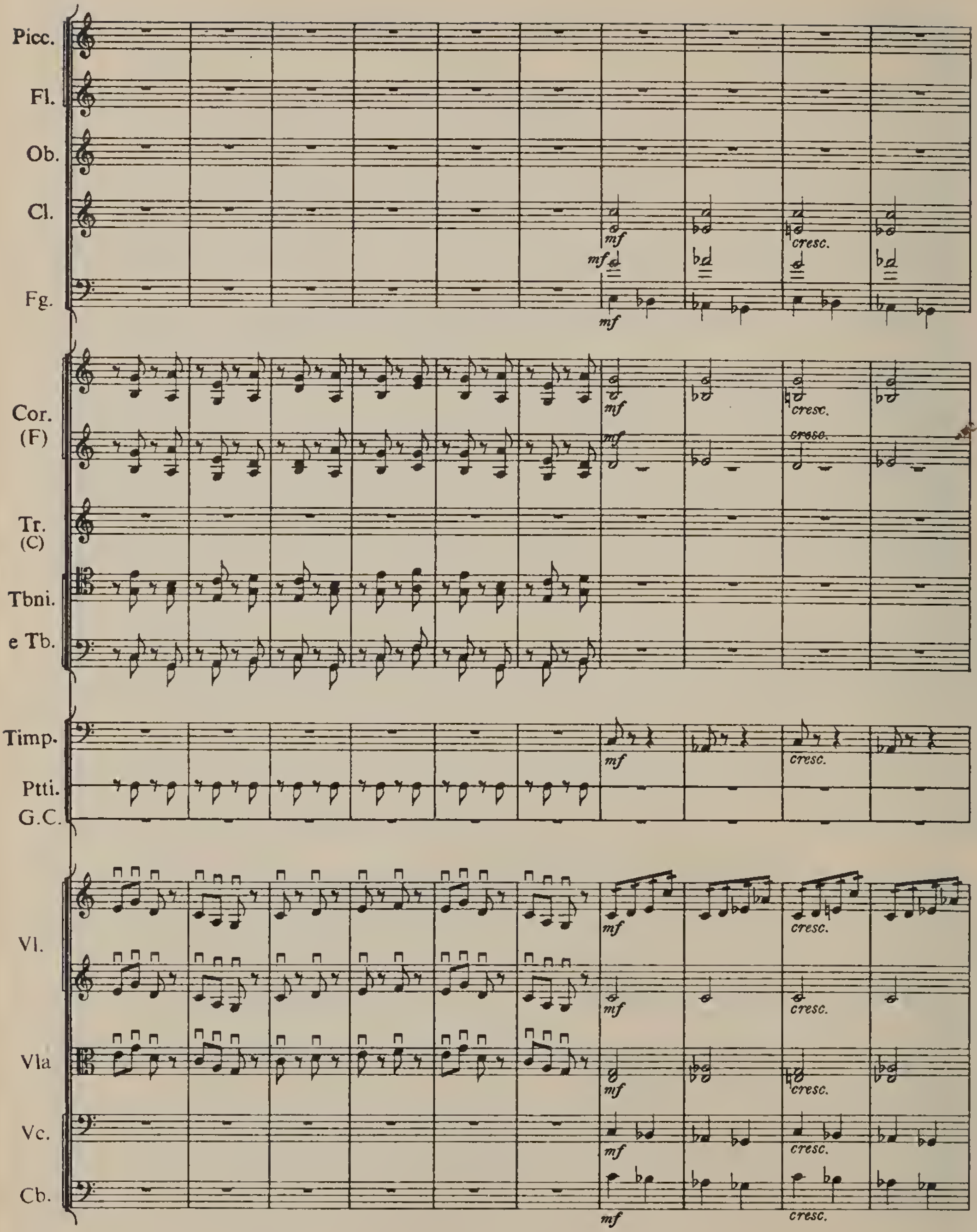

Cl.
Fg.
I
Vl.
II
Vla
Vc.
Cb.
f
mf
p
Cl.
Fg.
pizz.
Vc.
Ob.
Cl.
I
Fg.
IV
Cor.
(F)
arco
Vc.
Cb.

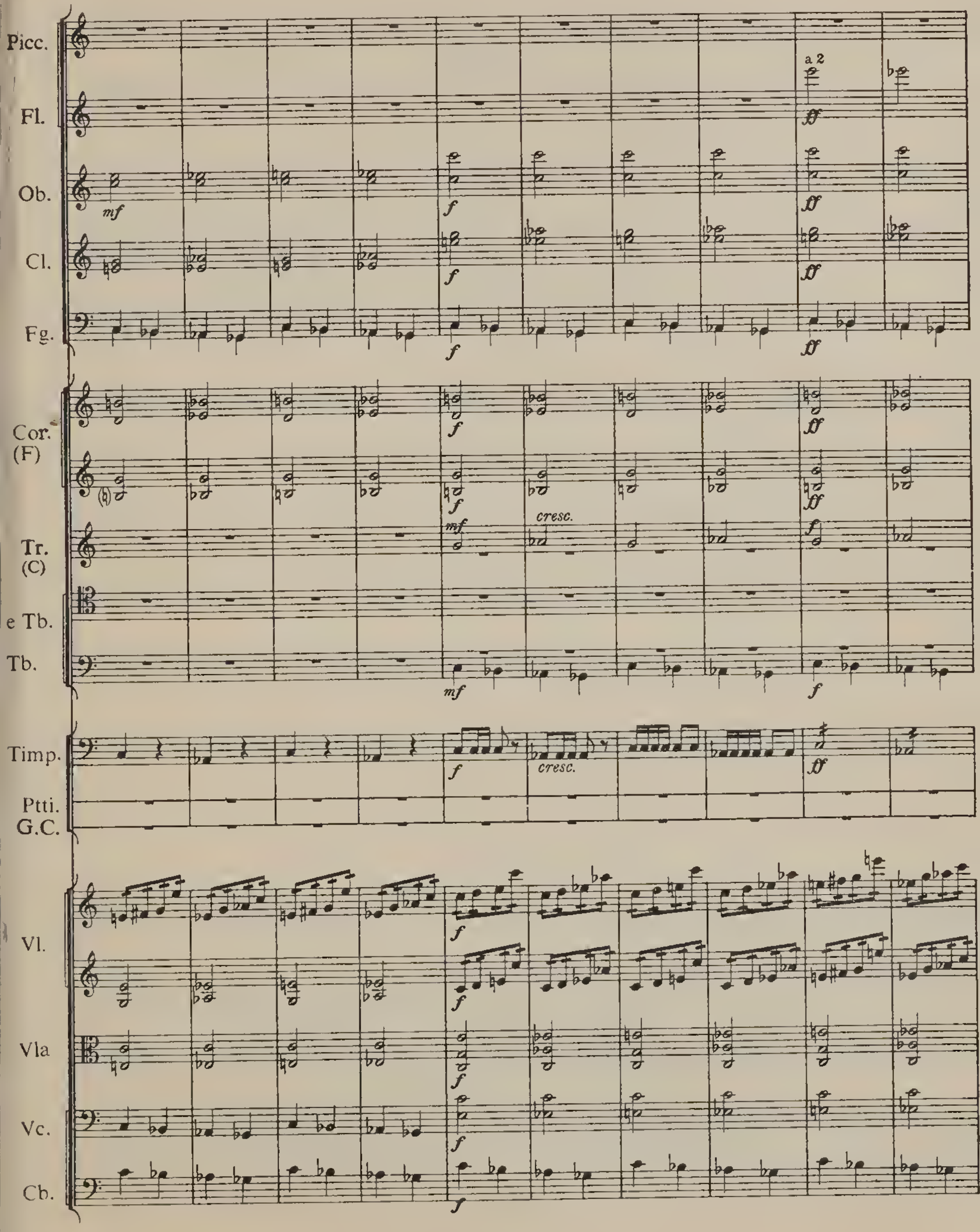

A
Cor. (F)
II
cresc.
I
Vl.
p
II
cresc.
Vla
Vc.
Cb.
A
Ob.
mf
I
Solo
Cl.
Fg.
I.II
Cor. (F)
Vl.
Vla
Vc.
Cb.


à 2
Fl.
Ob.
Cl.
Fg.
I.II
III.IV
Cor.
(F)
Tr.
(C)
Timp.
I
Vl.
Vla
Vc.
Cb.
B
Fl.
Ob.
Cl.
I
Vl.
Vla
Vc.
Cb.
B


Fl.
Ob.
Fg.
Cor. (F)
Vl.
Vla
Vc.
Cb.
Cl.
a 2
I.II
III.IV
I
pizz.
arco
mf
p
f
cresc.


C
Picc
Fl.
ff
Ob.
Cl.
Fg.
Cor.
(F)
mf
Tr.
(C)
Tbni.
e Tb.
Timp.
Piatti
p
Ptti.
G.C.
Vl.
f
Vla
Vc.
Cb.
C


Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Ptti. G.C.
Vl.
Vla
Vc.
Cb.
mf
cresc.


Picc.
Fl.
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Ob.
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Fg.
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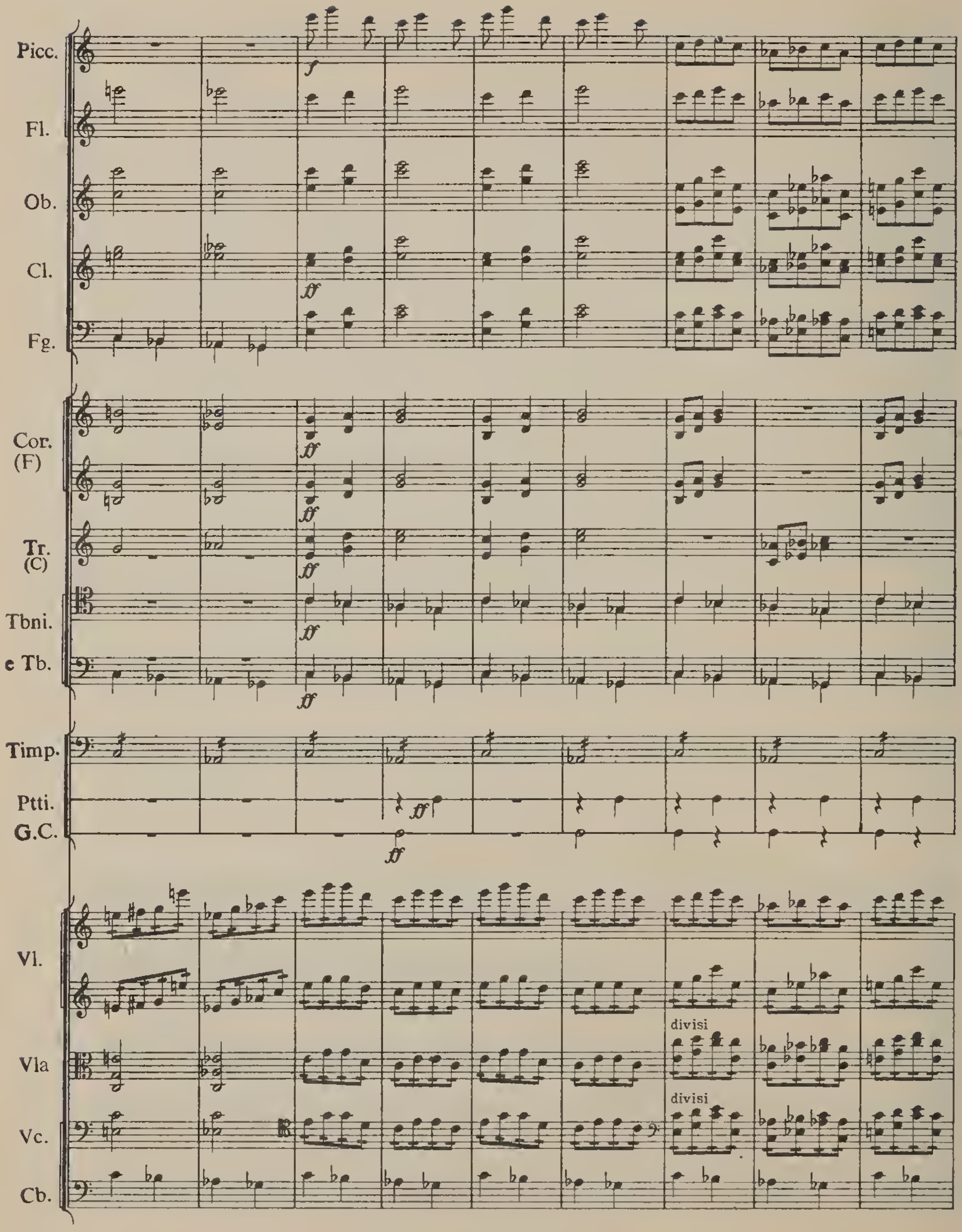
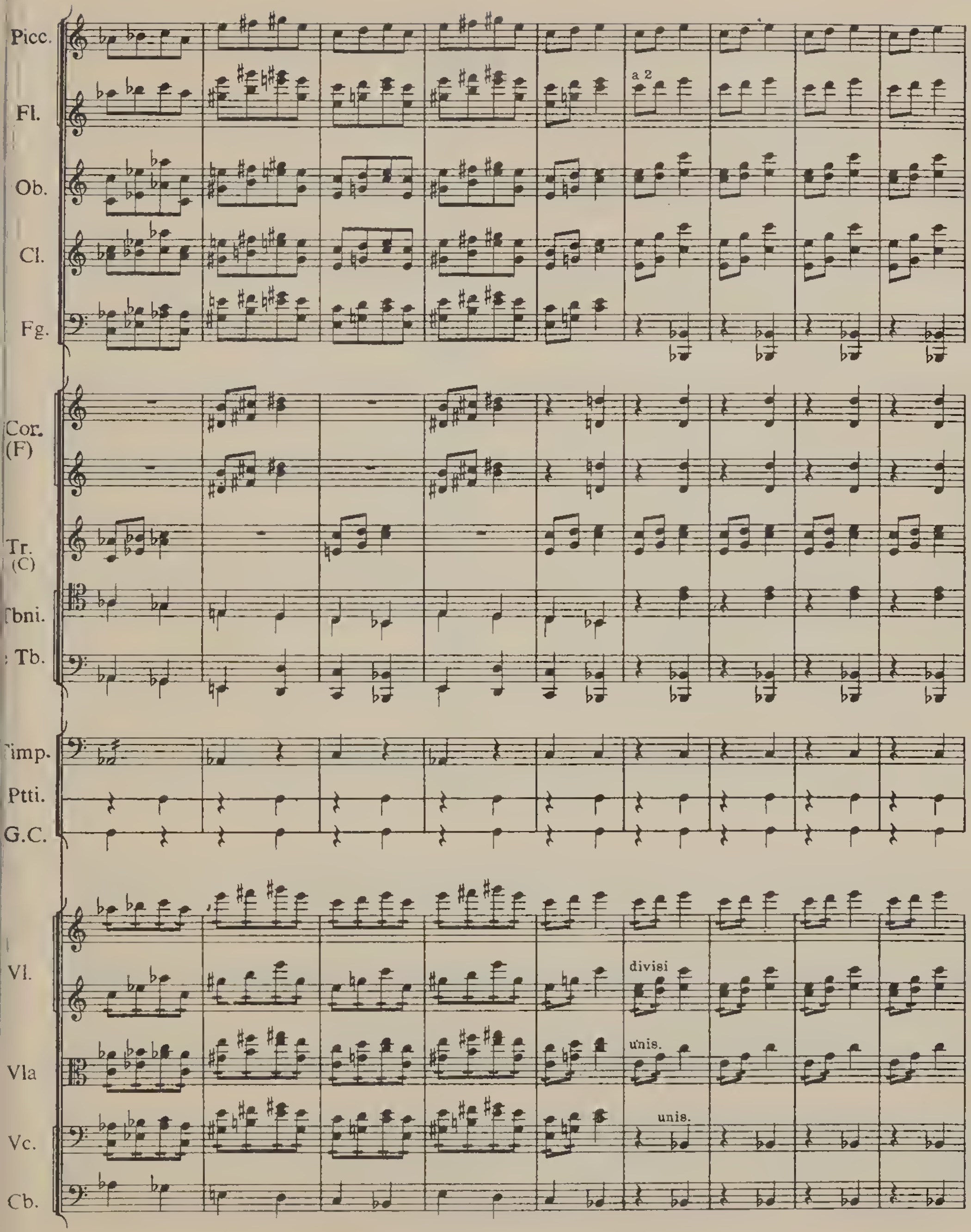
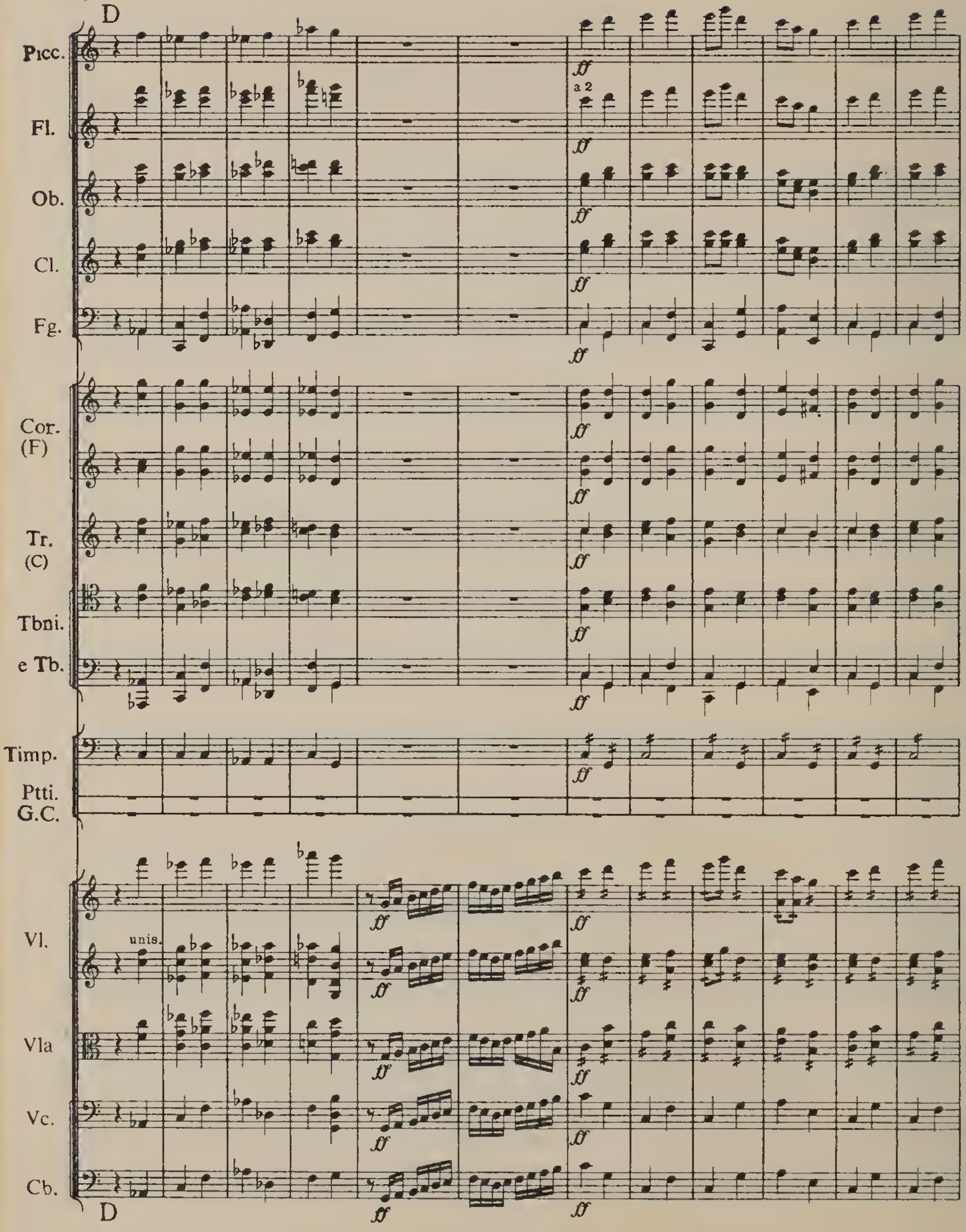
cresc.
e Tb.
Tb.
Timp.
cresc.
Ptti. G.C.
Vl.
Vla
Vc.
Cb.


Picc.
Fl.
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni. e Tb.
Timp.
Ptti.
G.C.
Vl.
Vla
Vc.
Cb.
f
ff
divisi
divisi


Picc.
Fl.
a 2
Ob.
Cl.
Fg.
Cor. (F)
Tr. (C)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
divisi
Vla
unis.
Vc.
unis.
Cb.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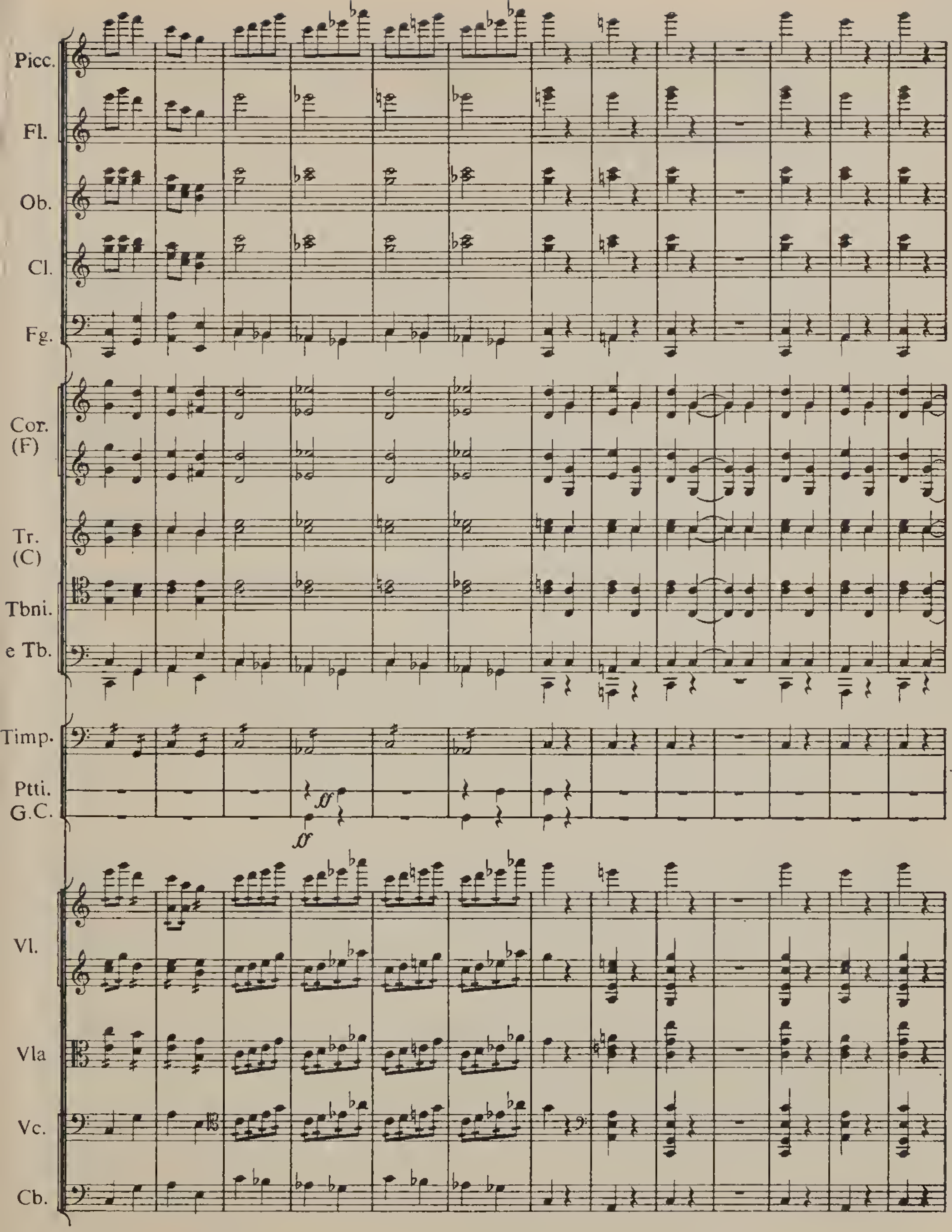
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Tr. (C)
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e Tb.
Timp.
Ptti.
G.C.
ff
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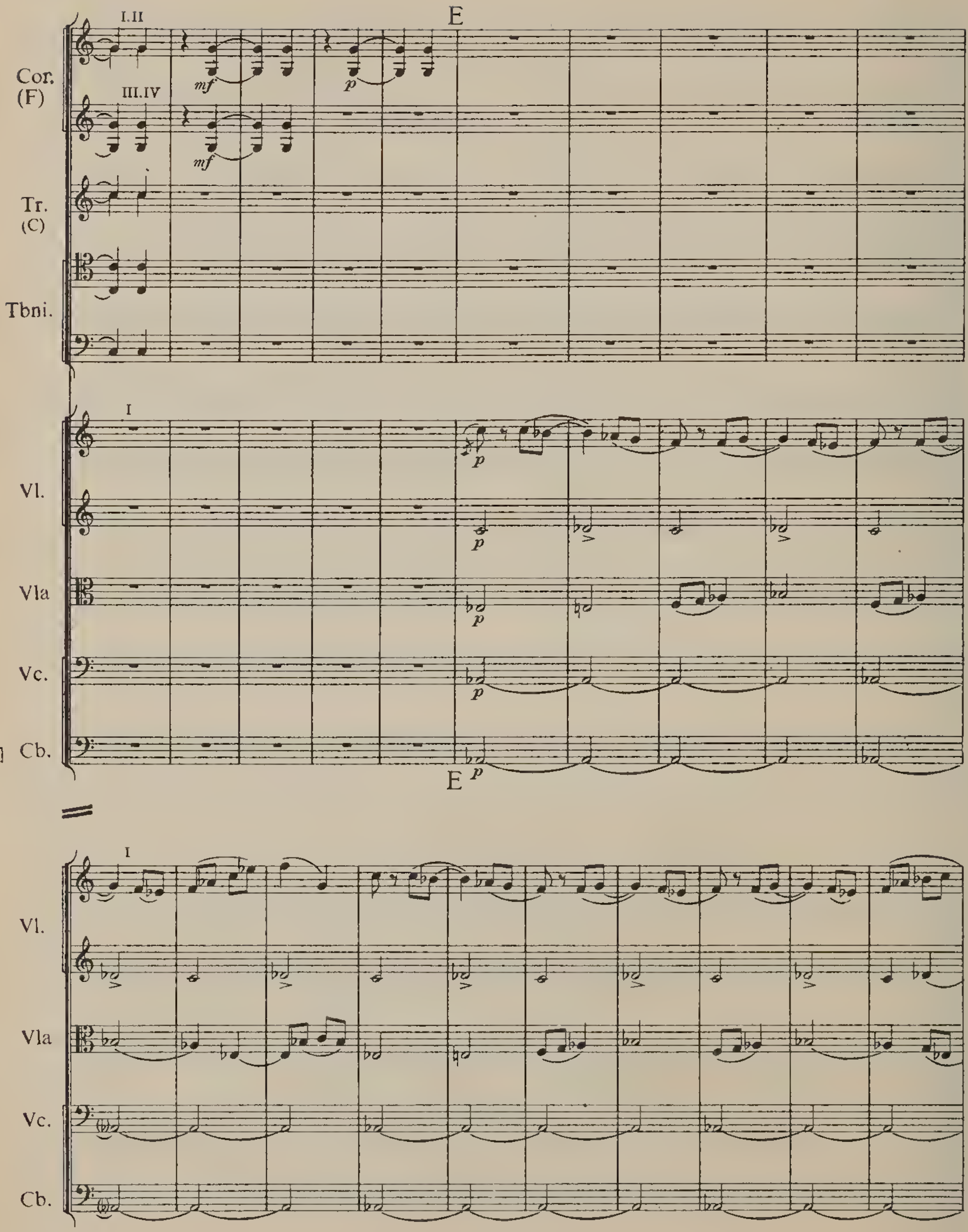
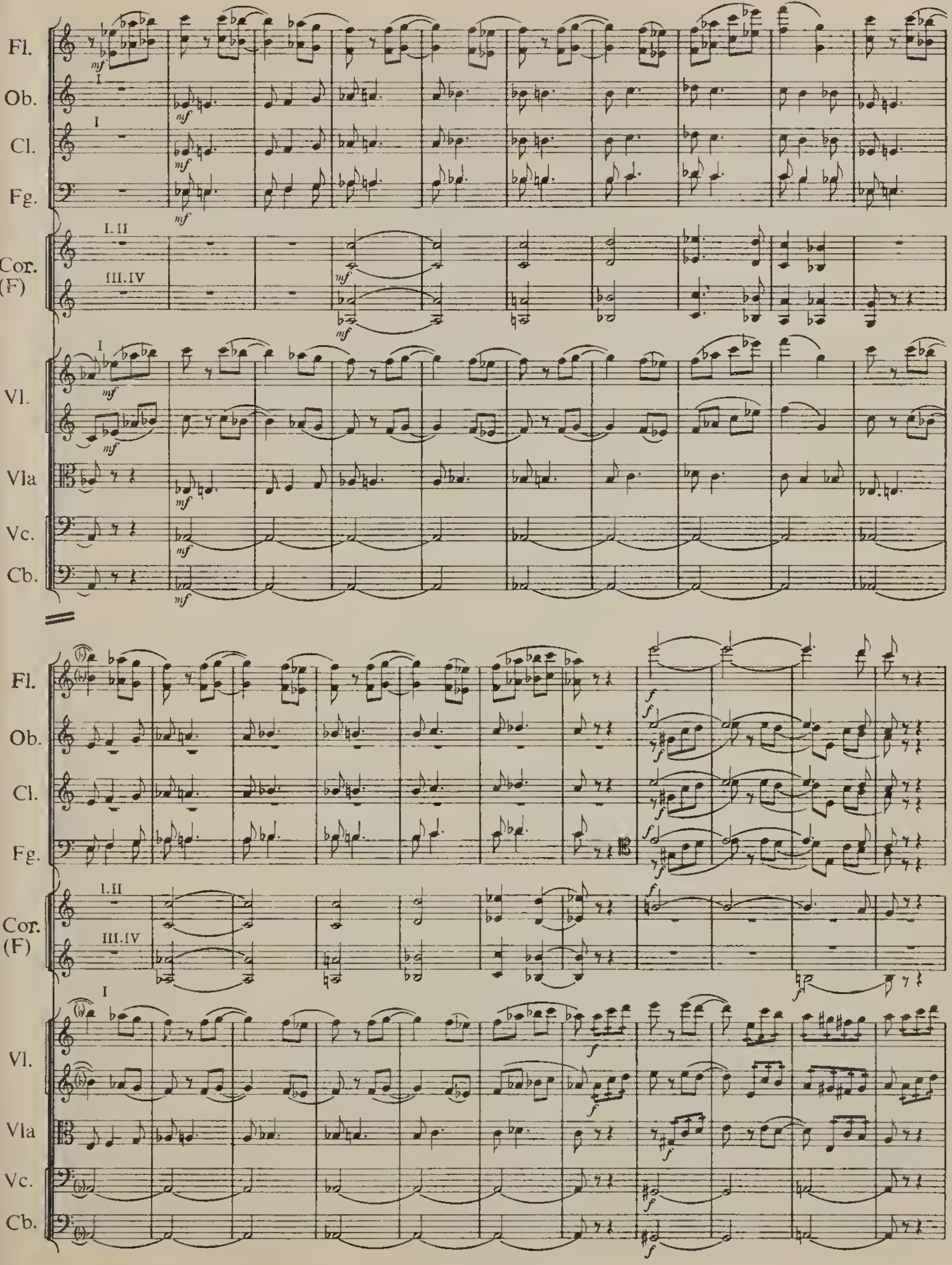
Vla
Vc.
Cb.


E
Cor. (F)
I.II
III.IV
Tr. (C)
Tbni.
I
Vl.
Vla
Vc.
Cb.
E


Fl.
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Cor.
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Vc.
Cb.
I
I.II
III.IV
mf
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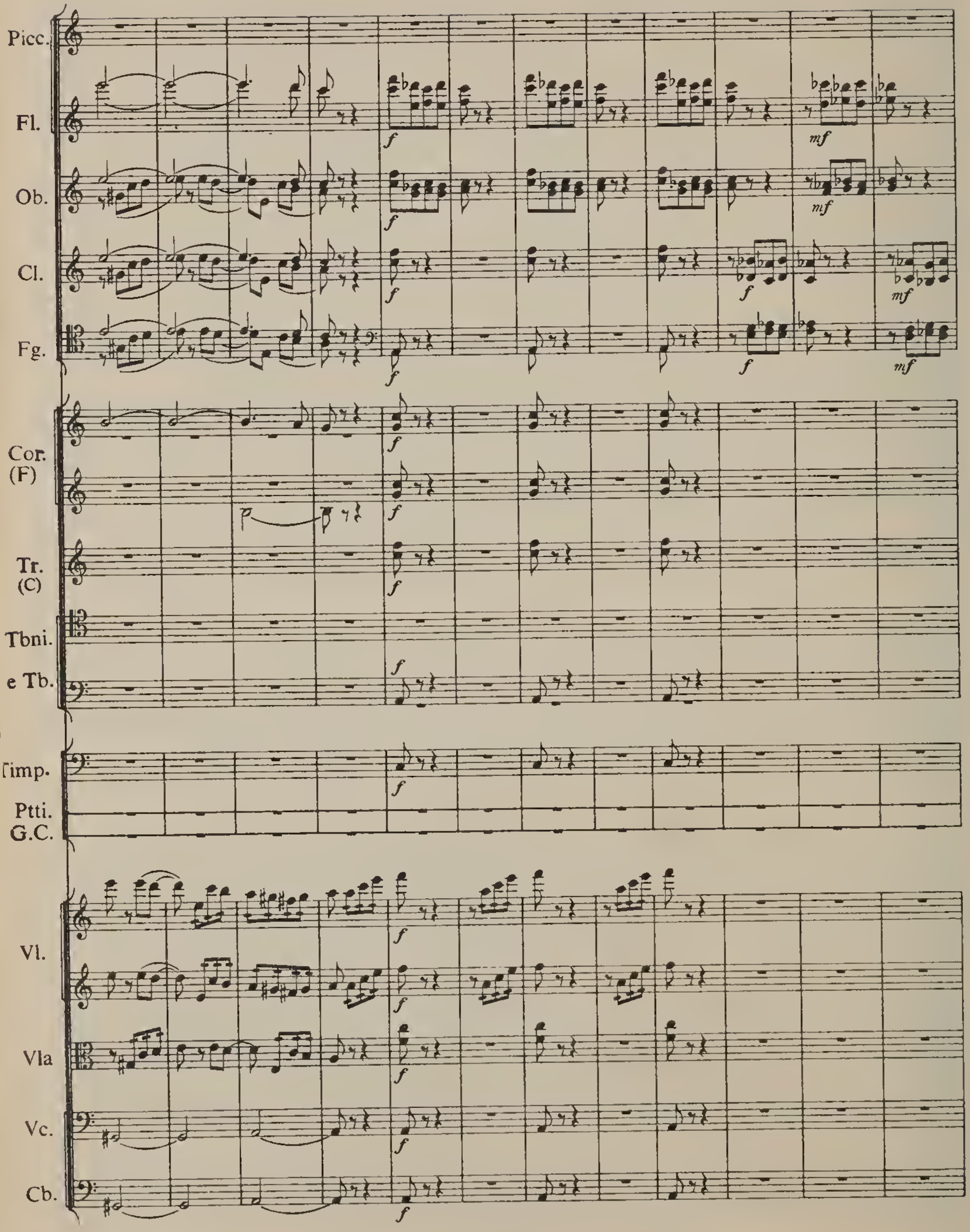
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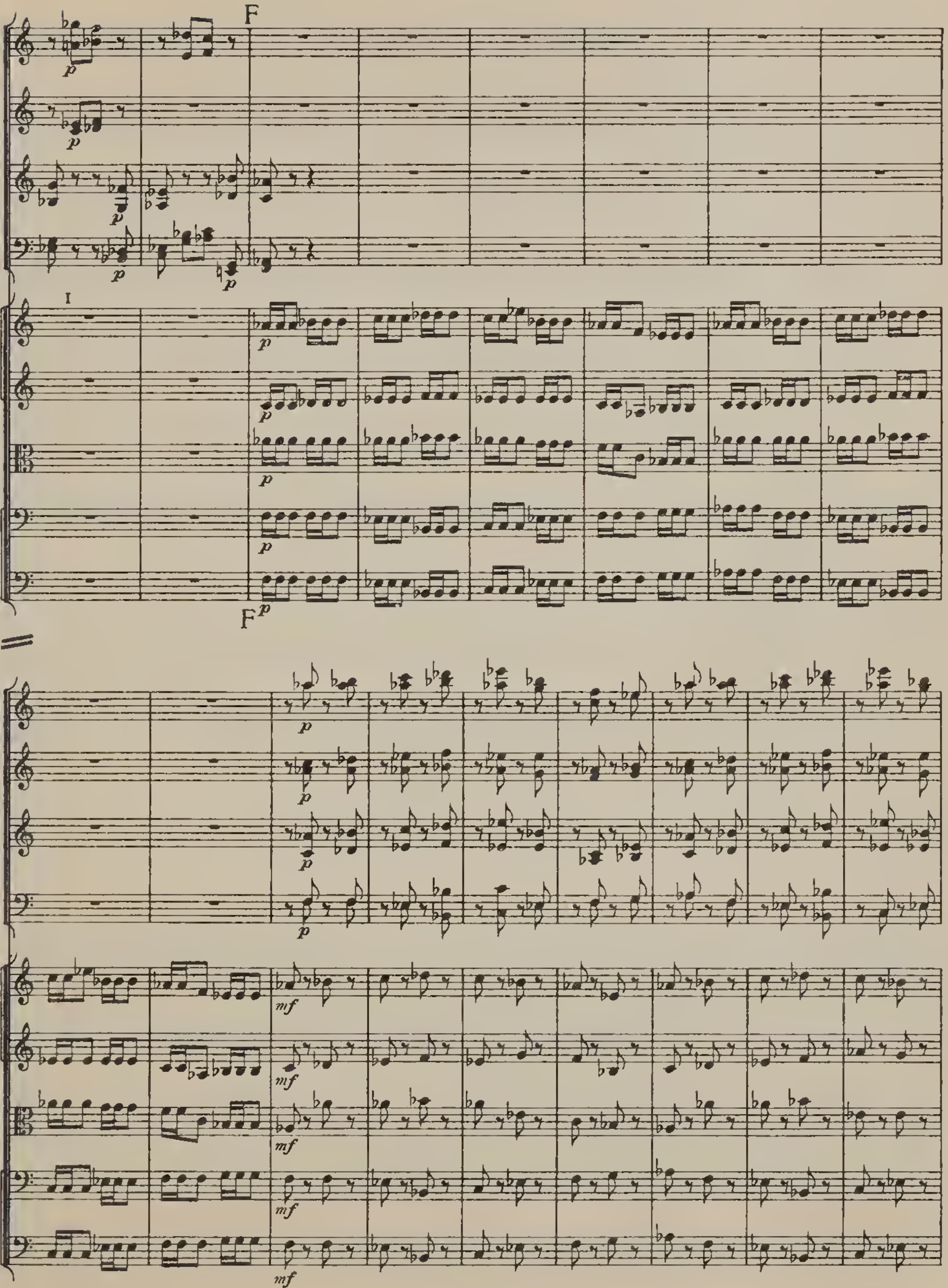
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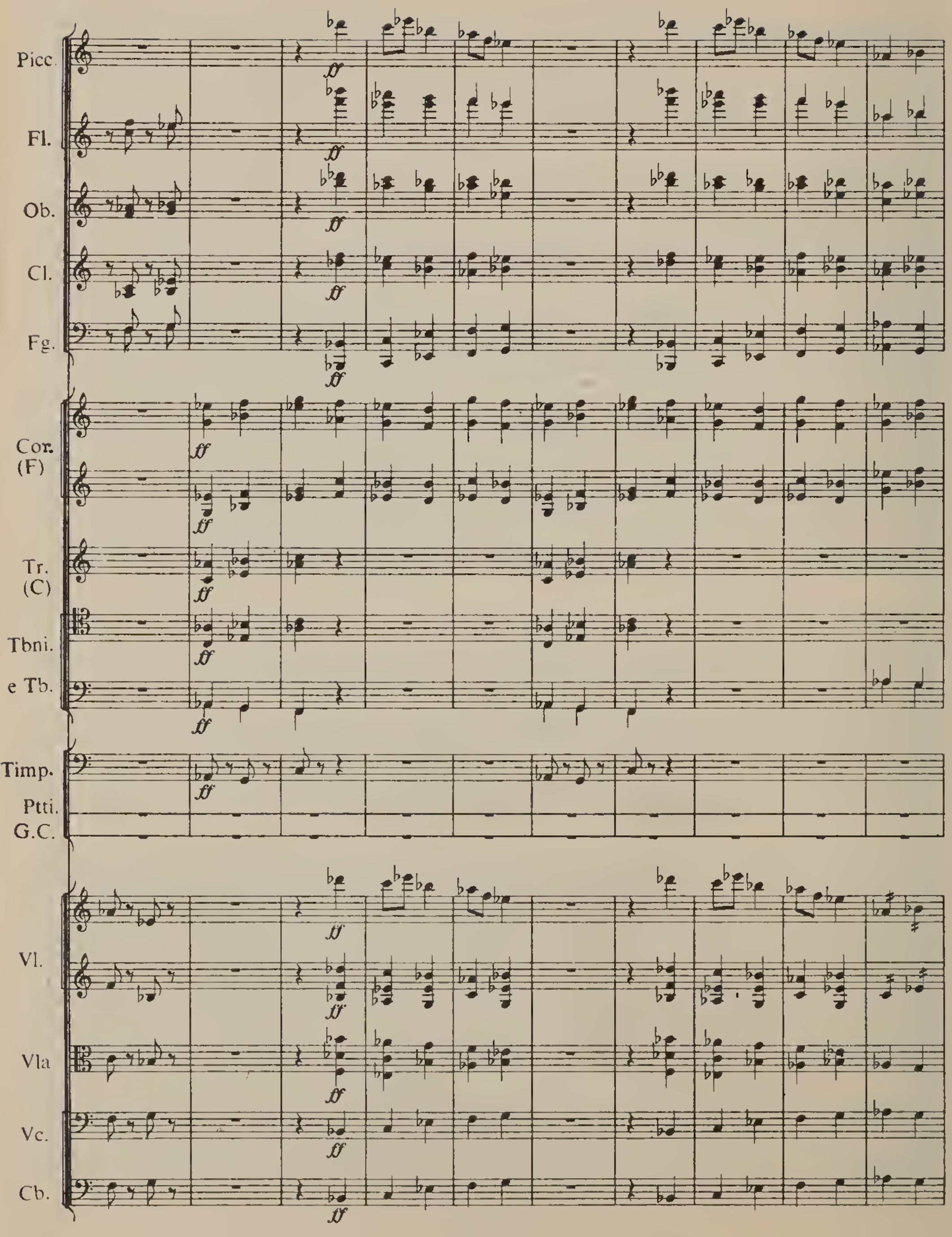
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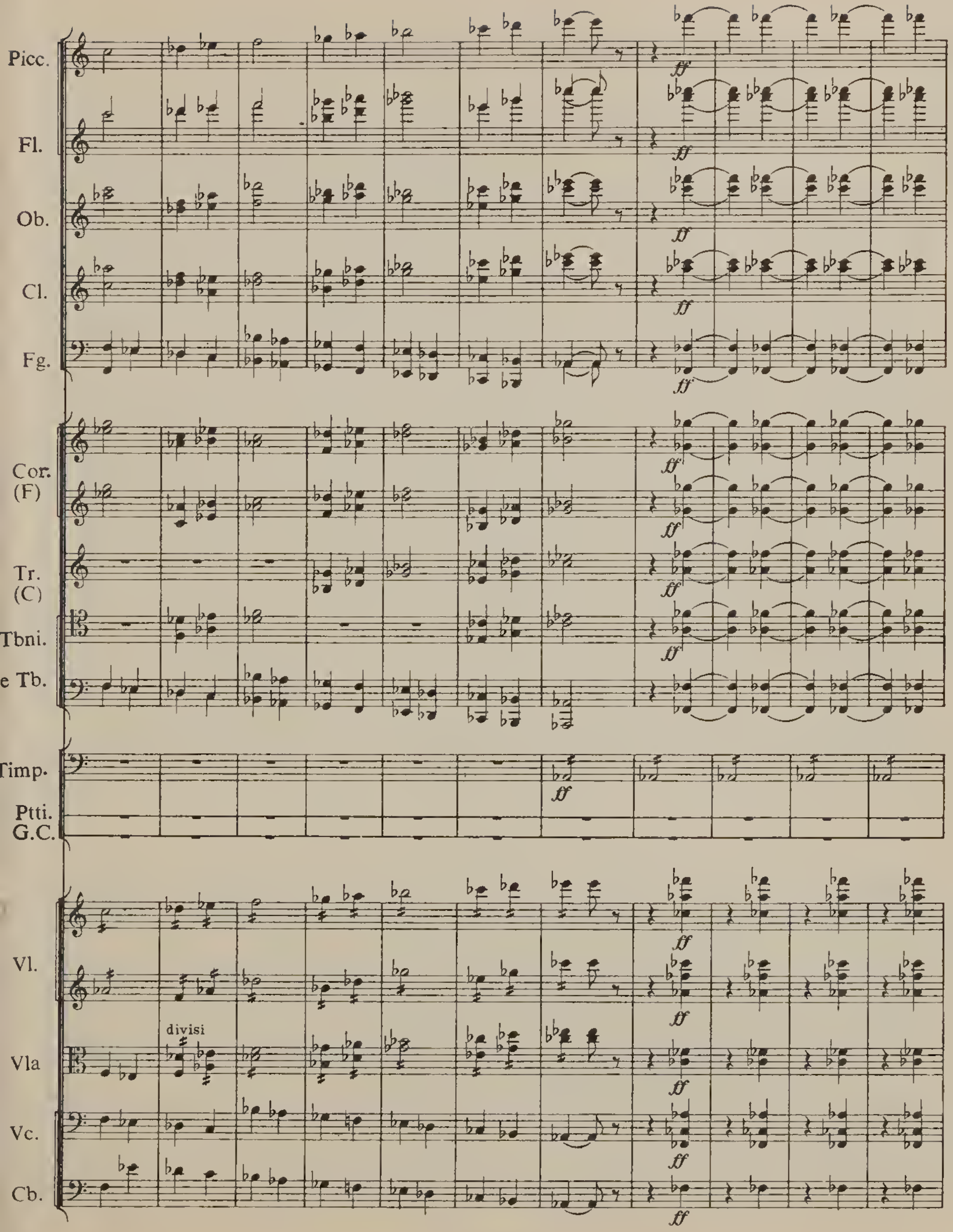
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Vc.
Cb.
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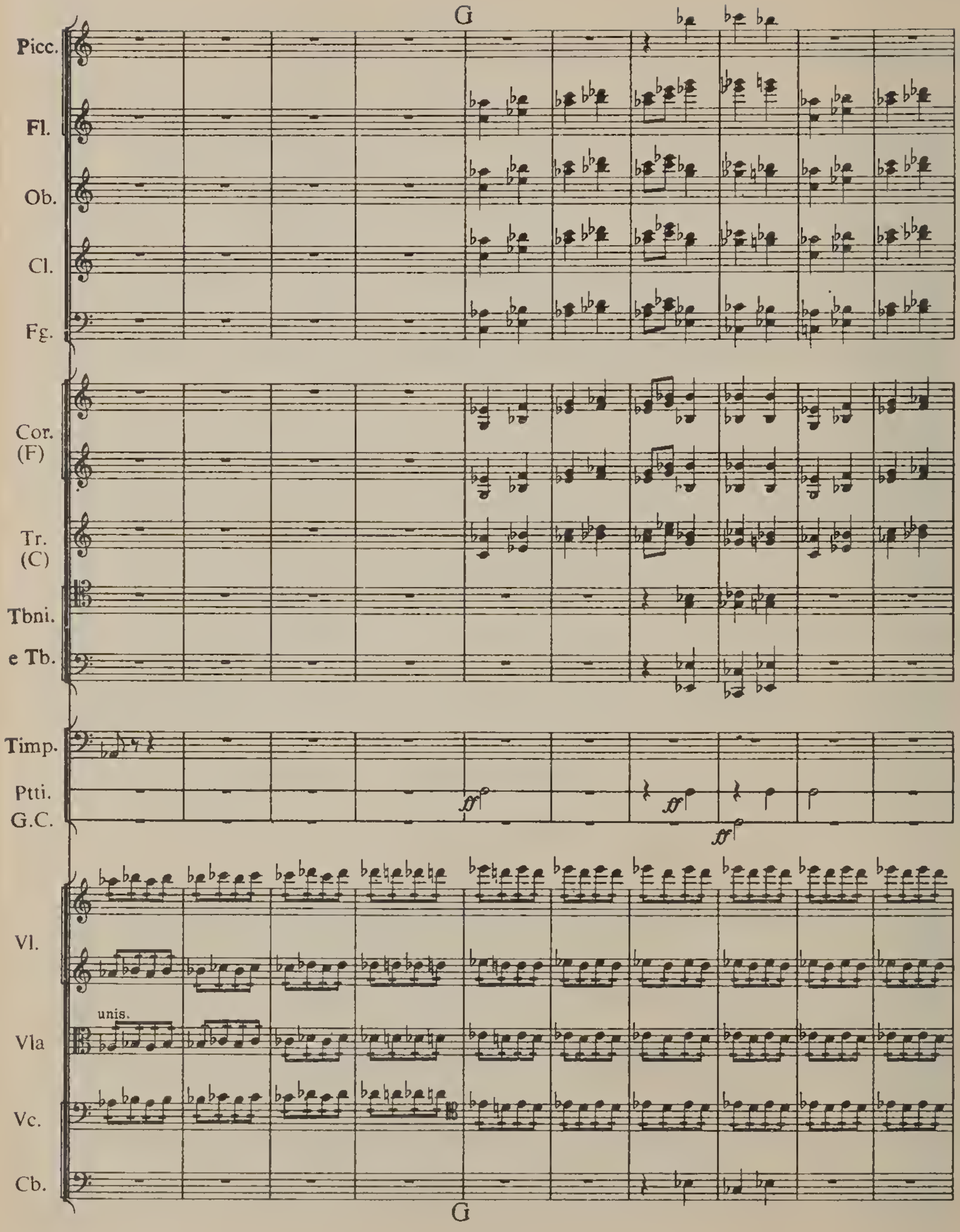
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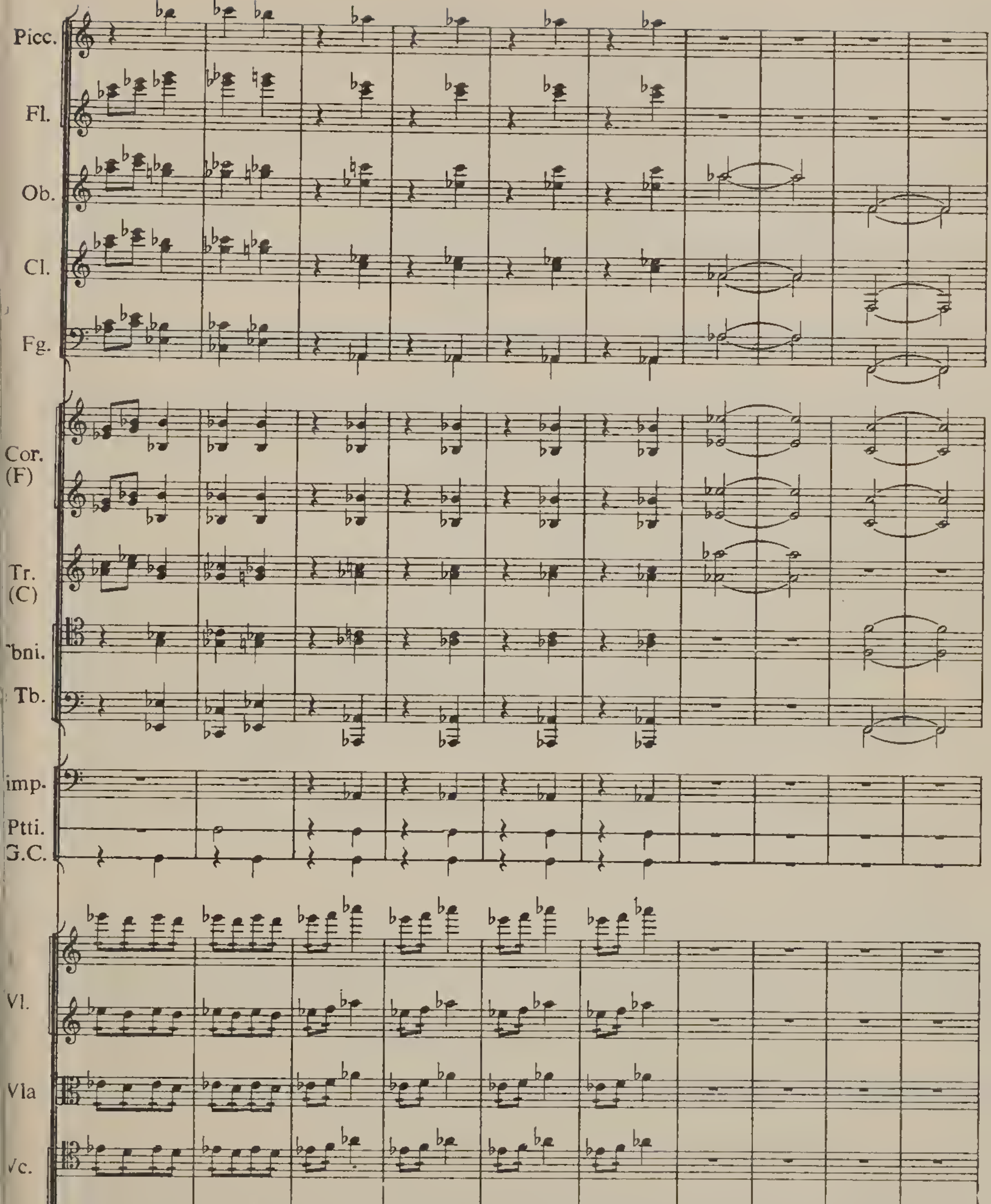

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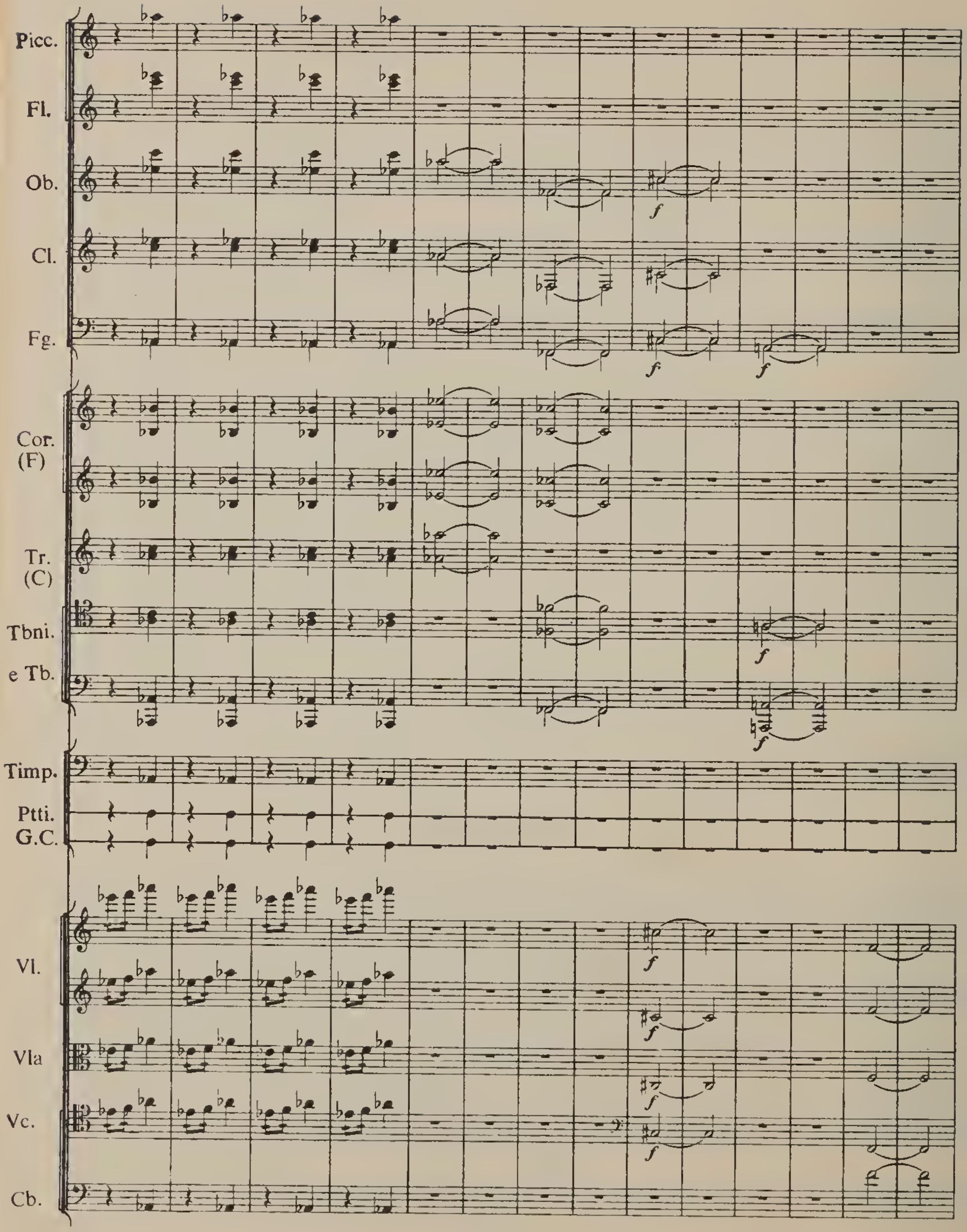
Picc.
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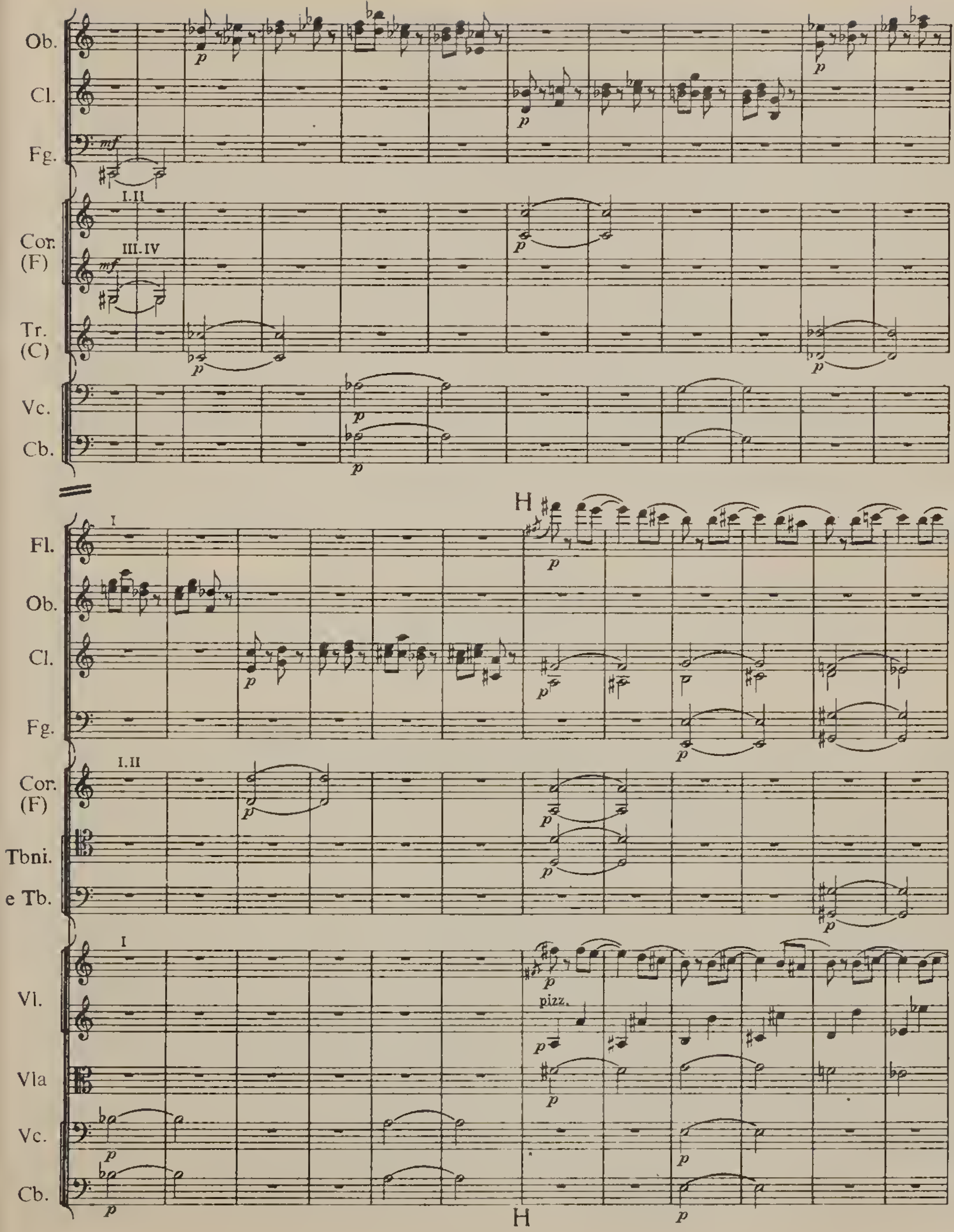
Ob.
Cl.
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I.II
Cor. (F)
III.IV
Tr. (C)
Vc.
Cb.
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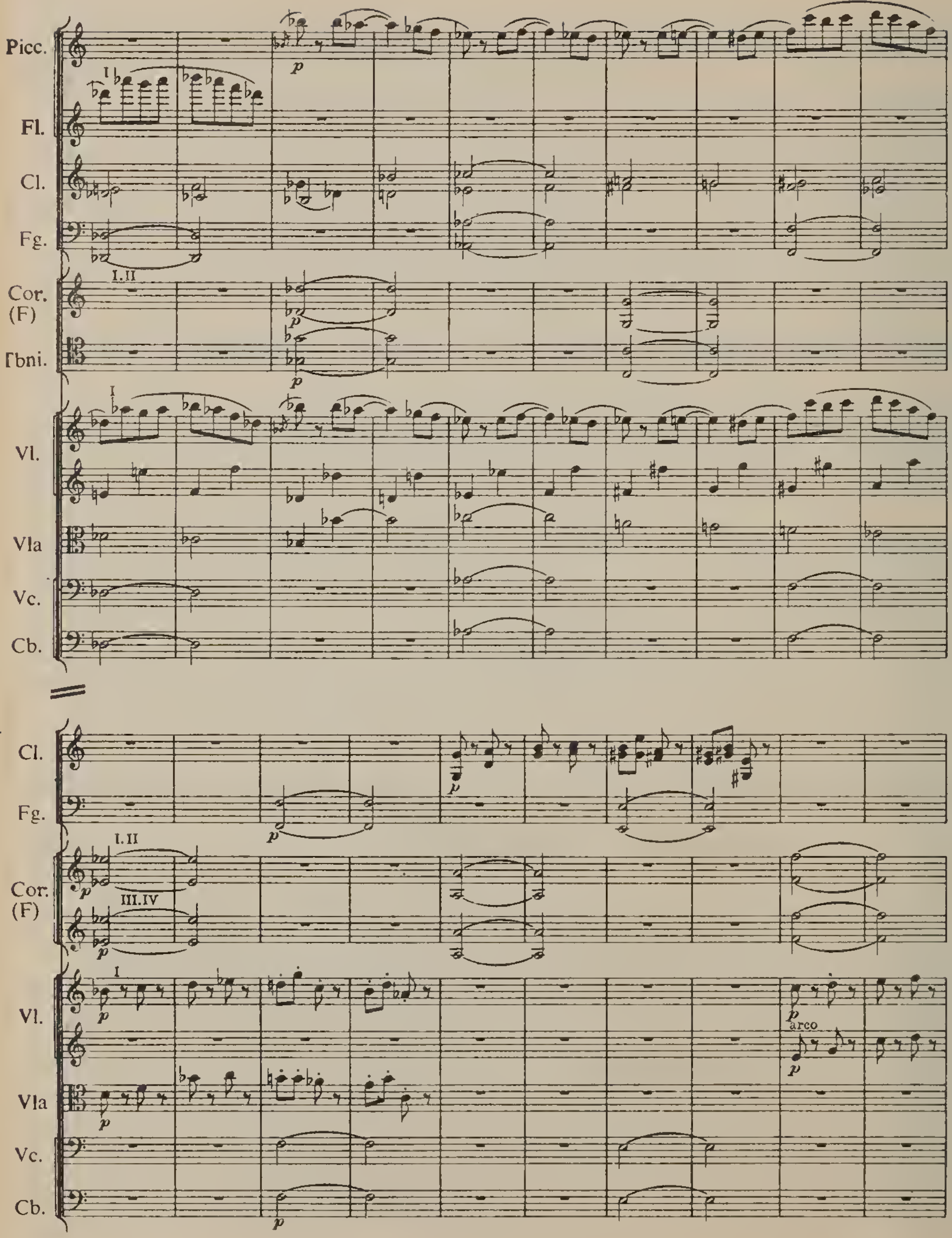
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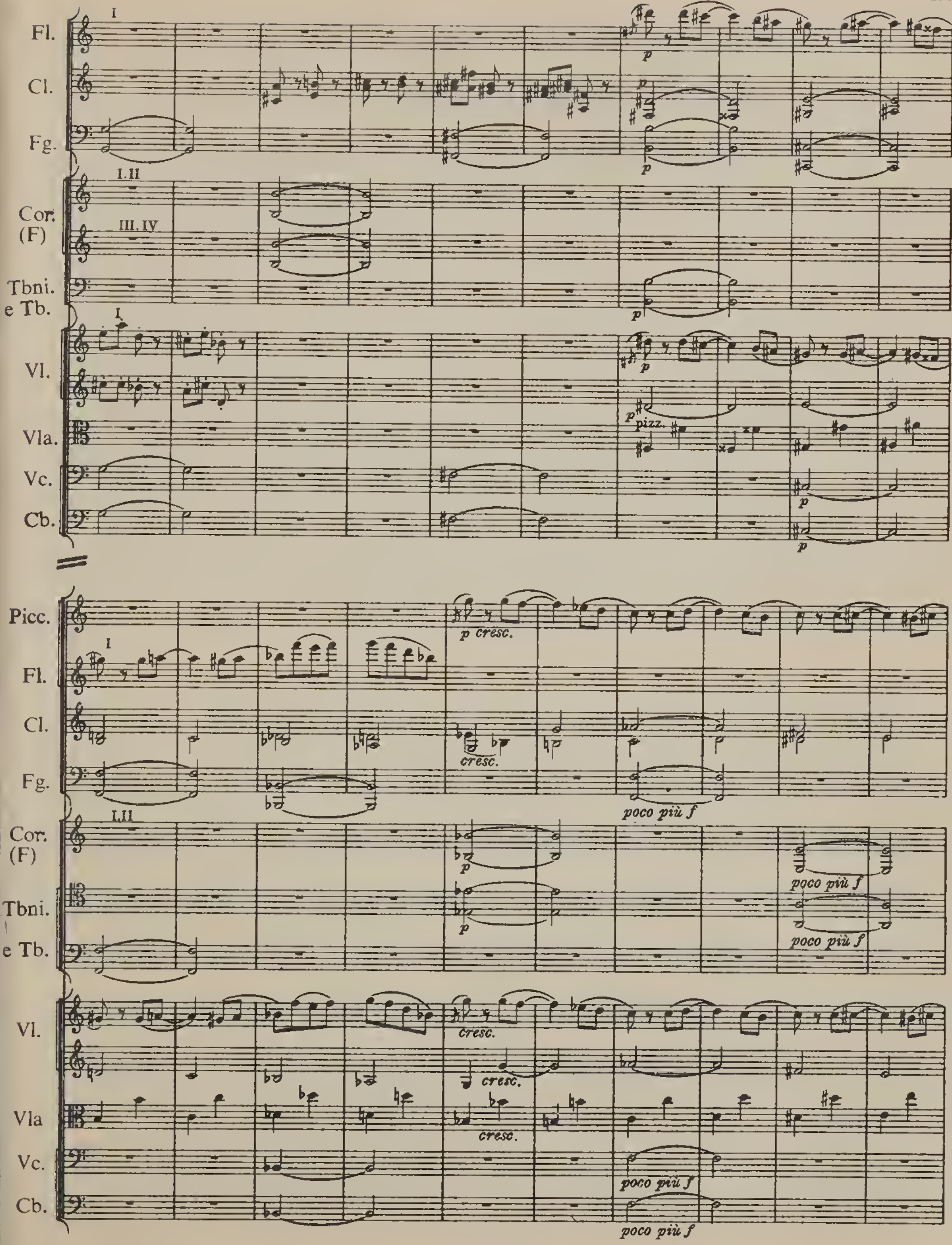
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Vc.
Cb.
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III.IV
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pizz.
Picc.
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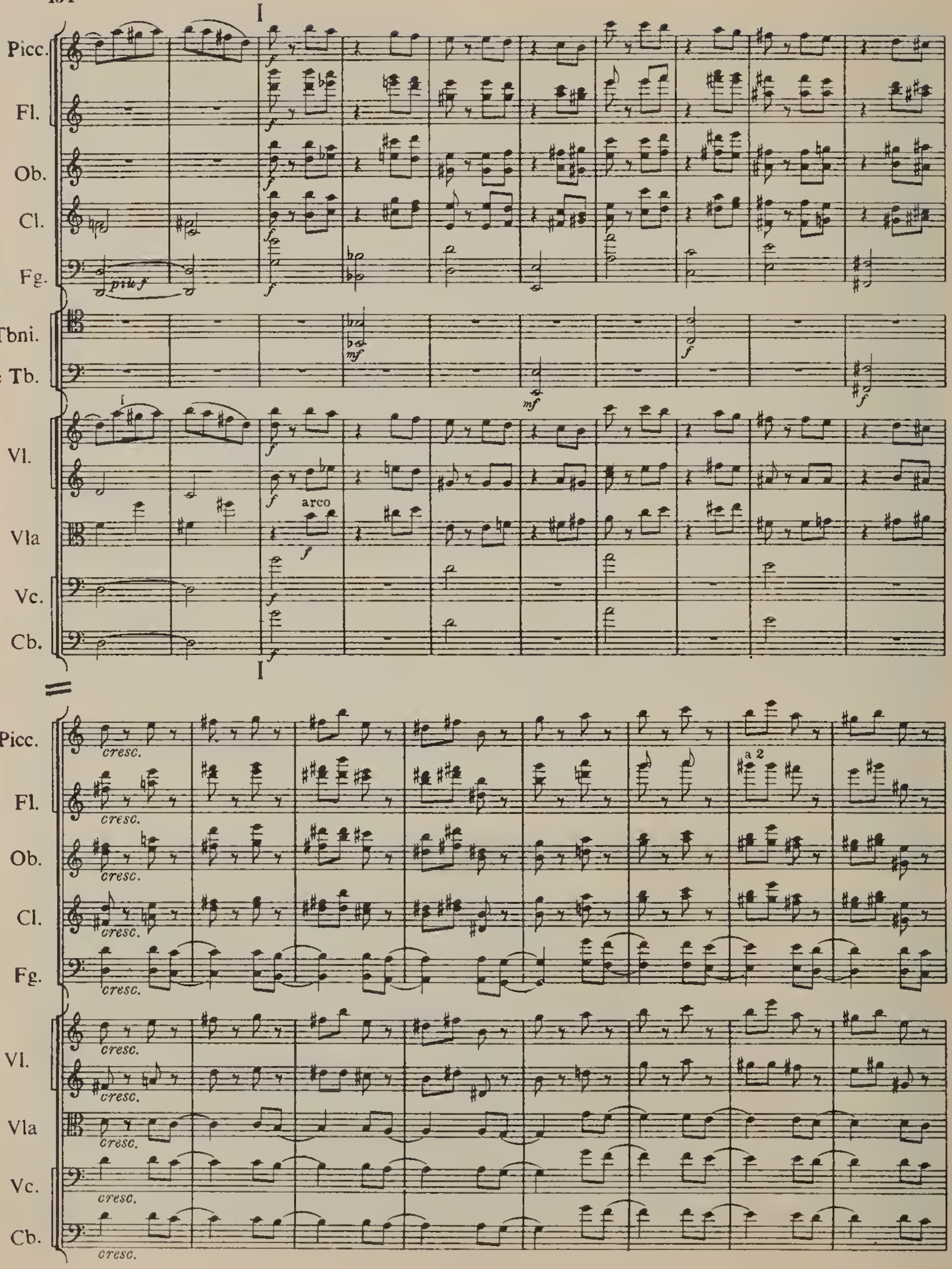
cresc.
poco più f


Picc.
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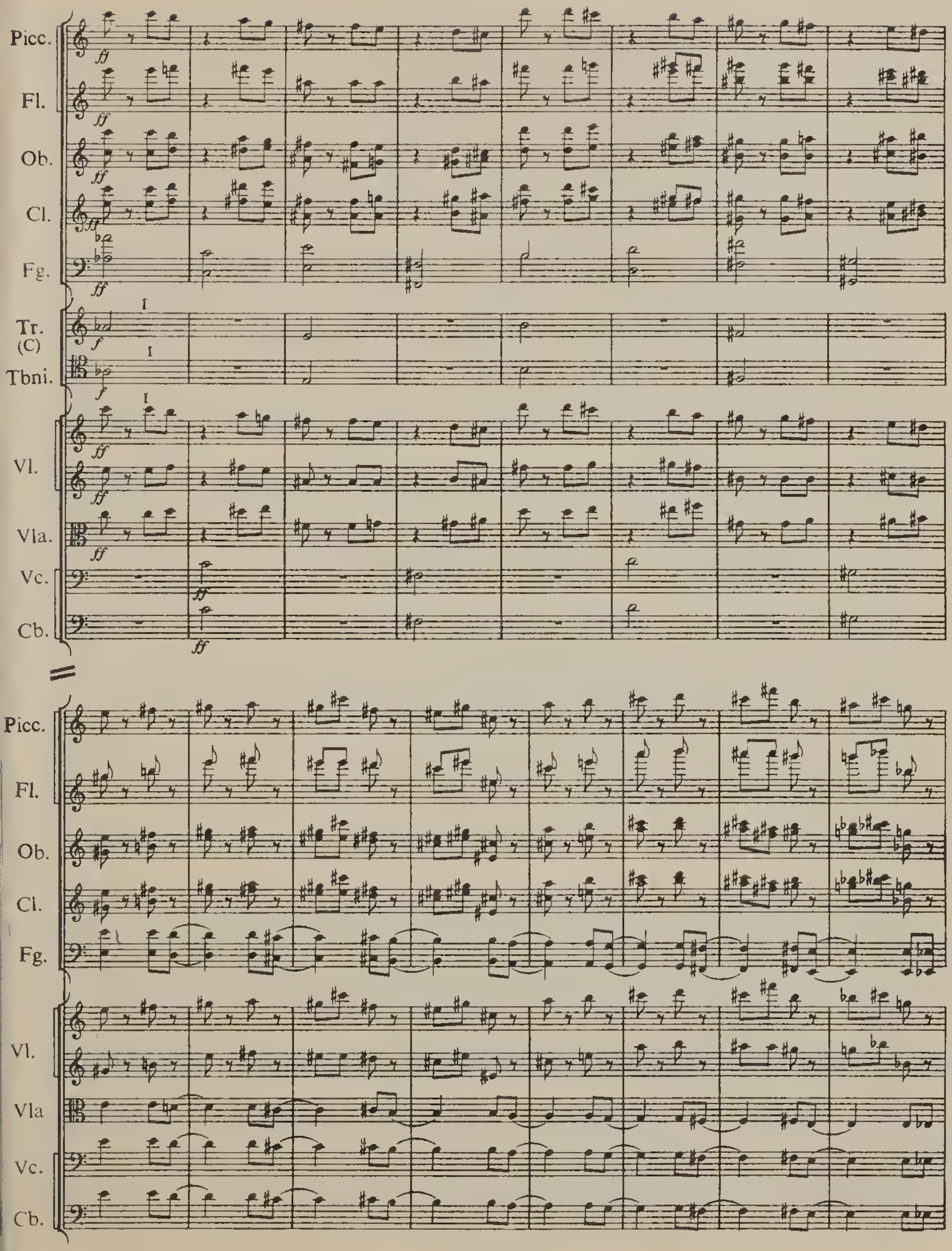
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Tr. (C)
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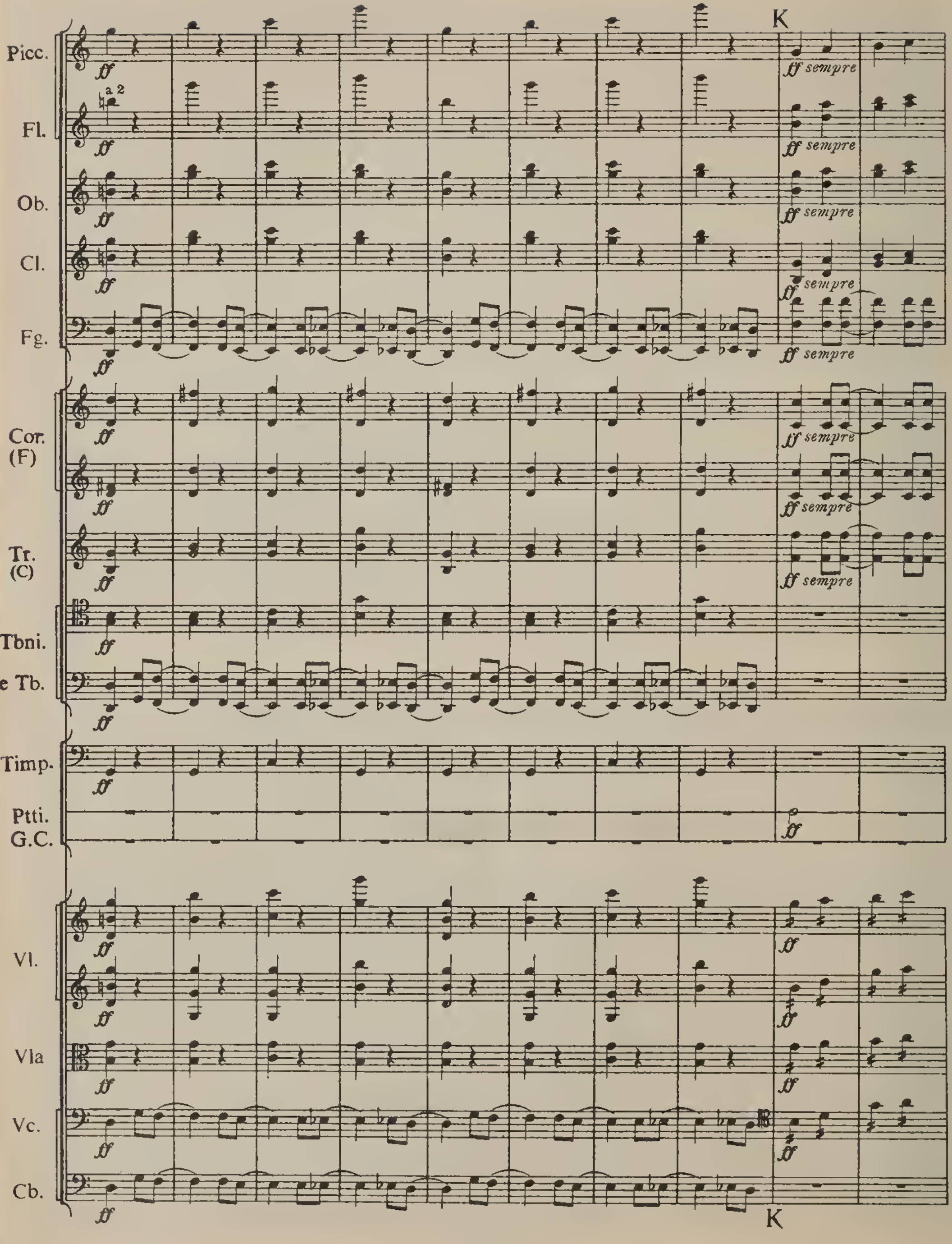
Cb.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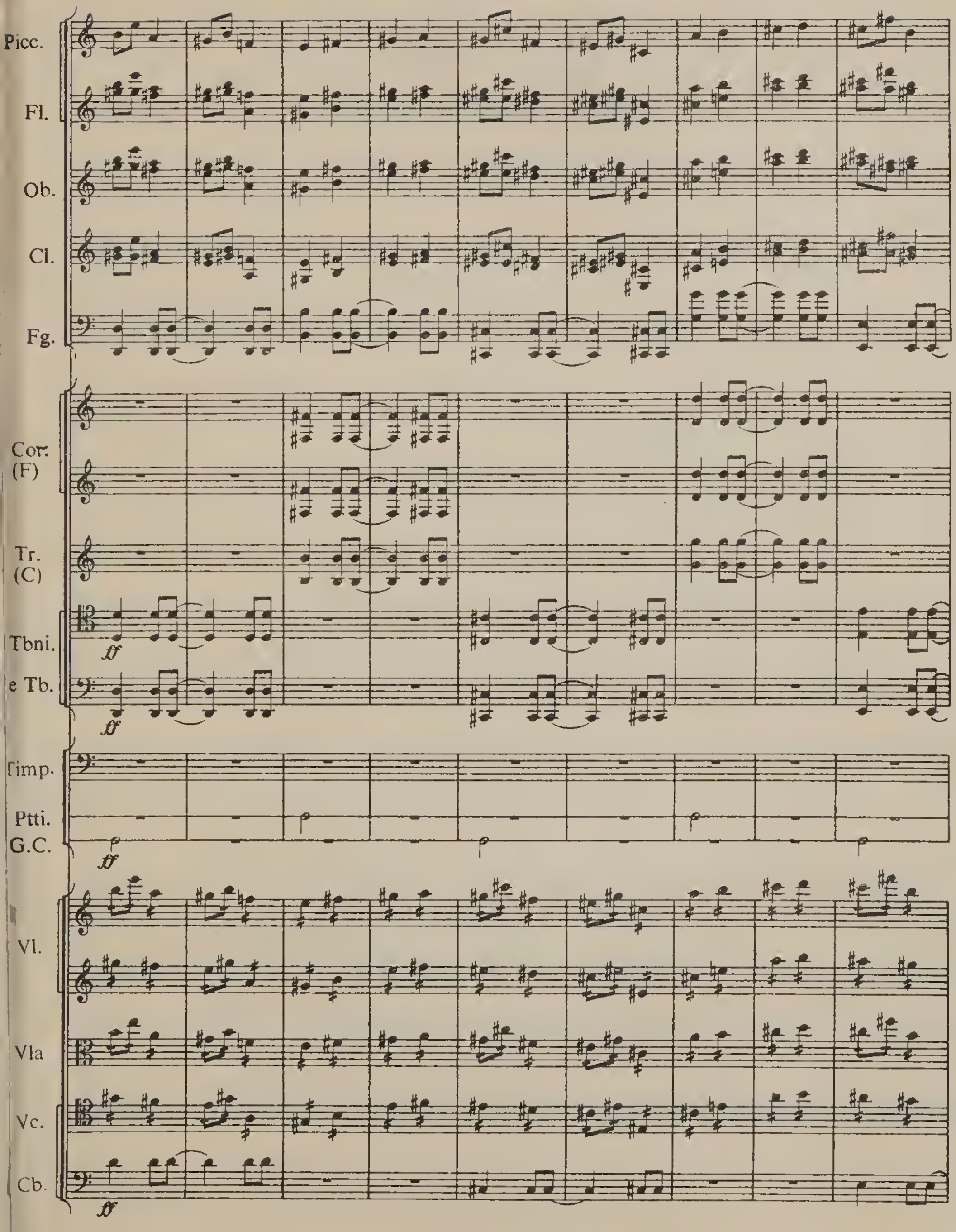
Picc.
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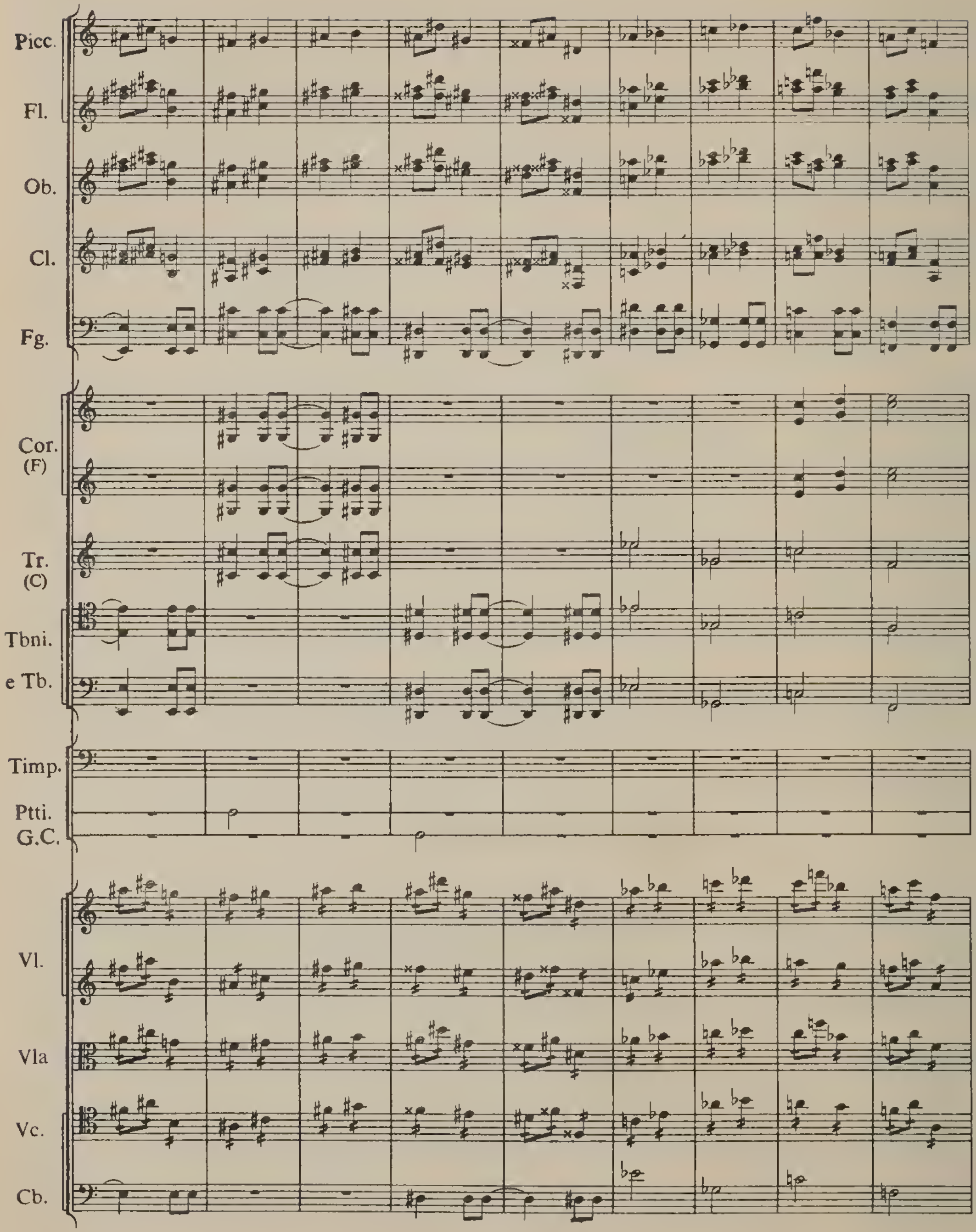
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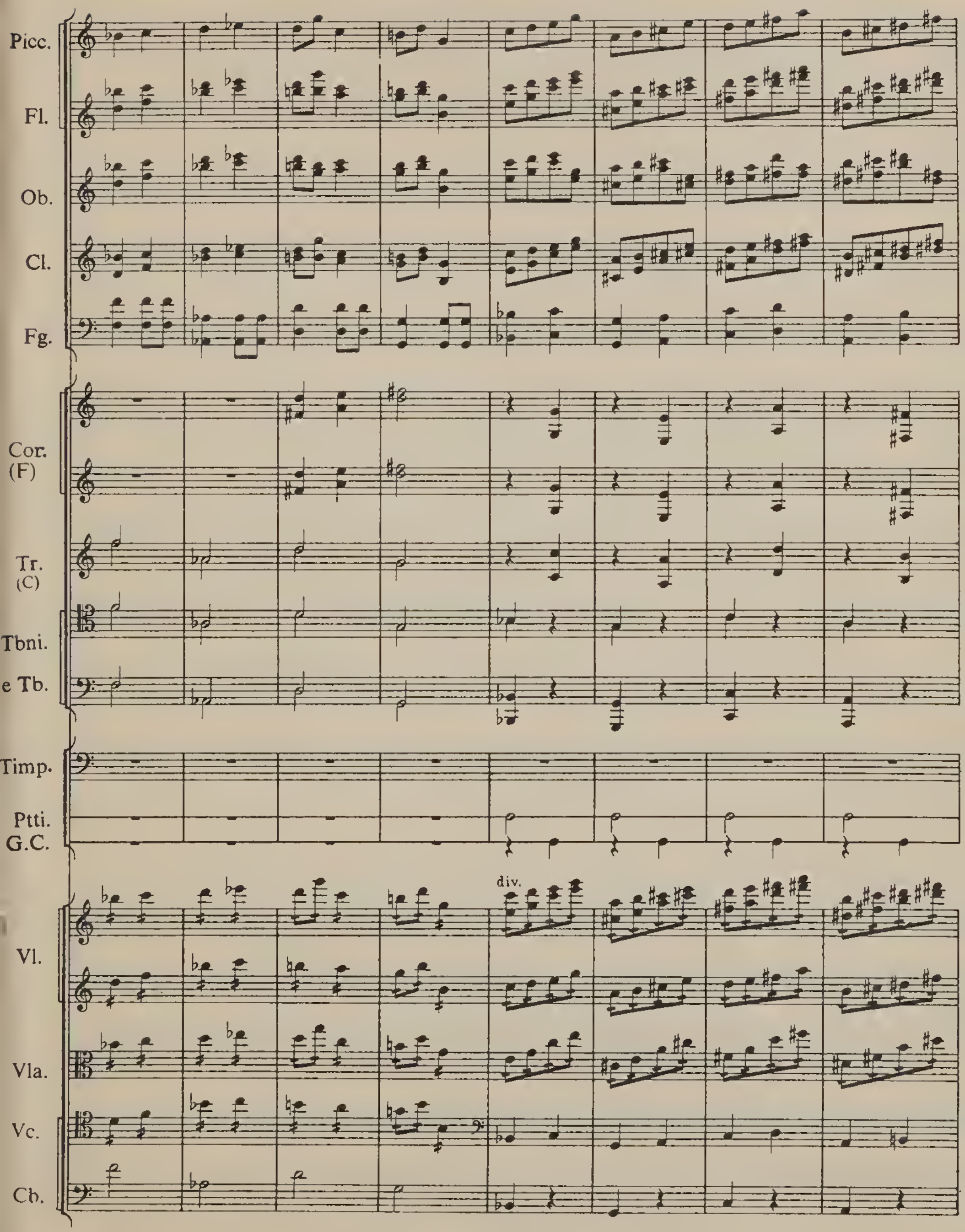
Picc.
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Cl.
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Tr. (C)
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div.
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Vc.
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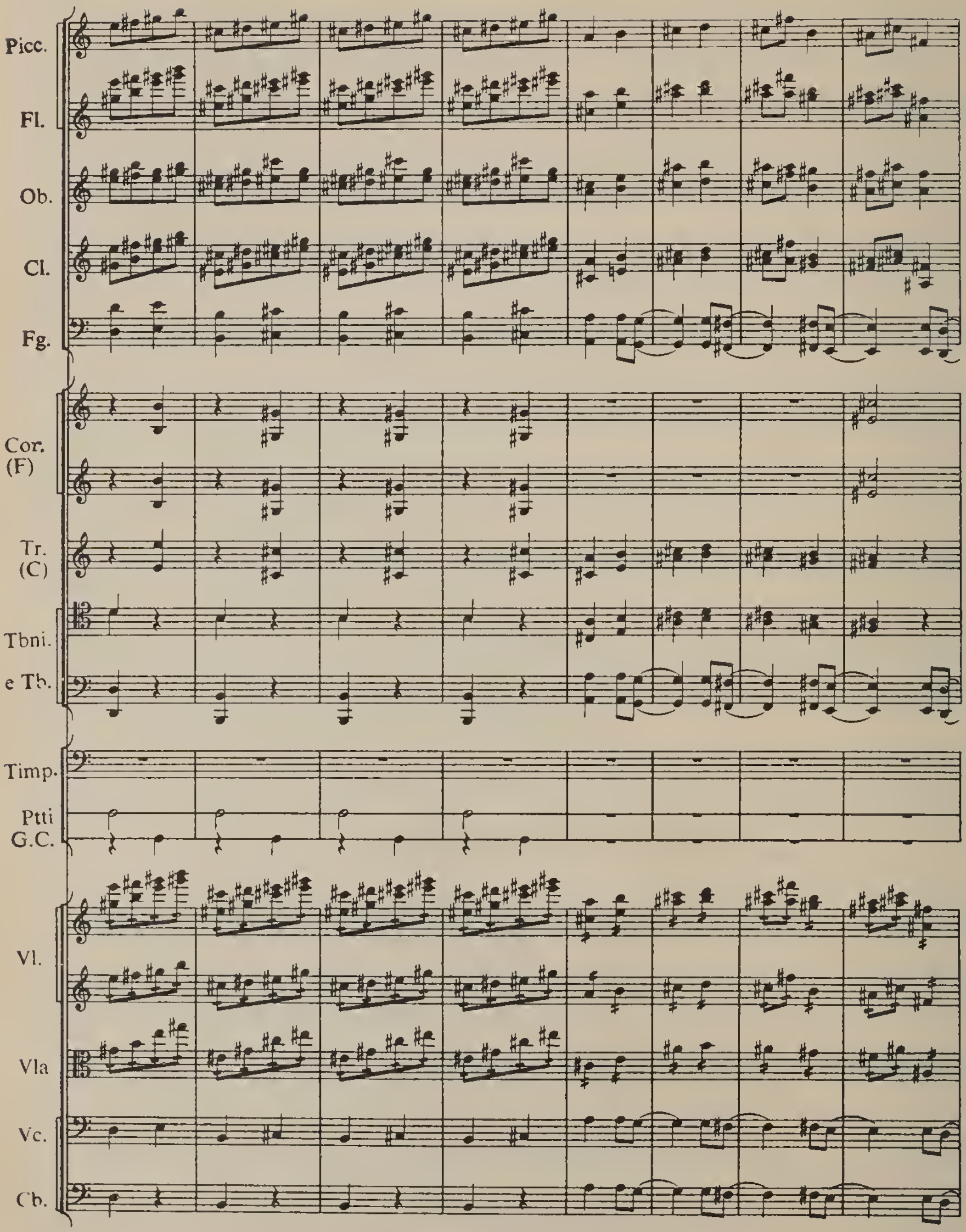
Picc.
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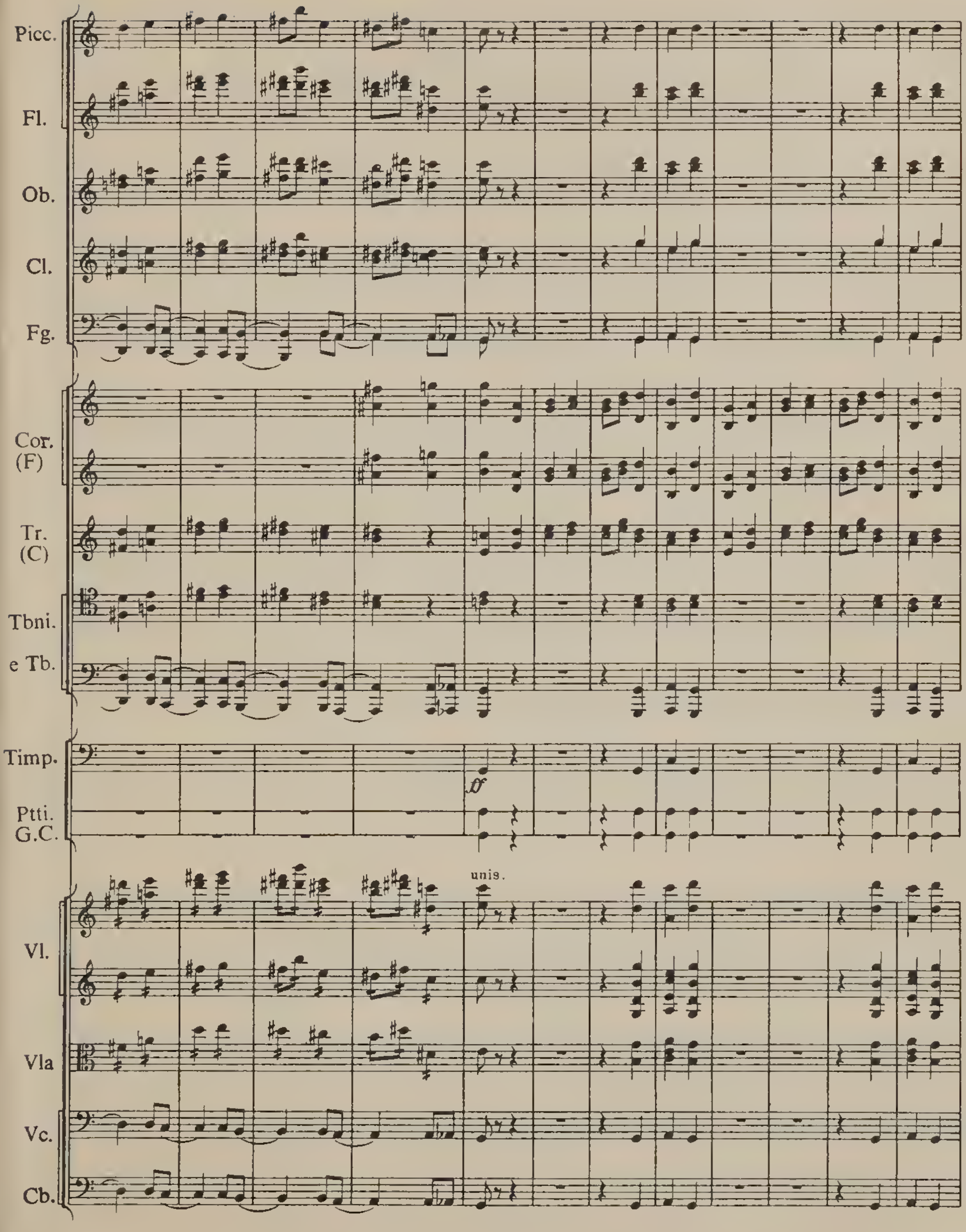
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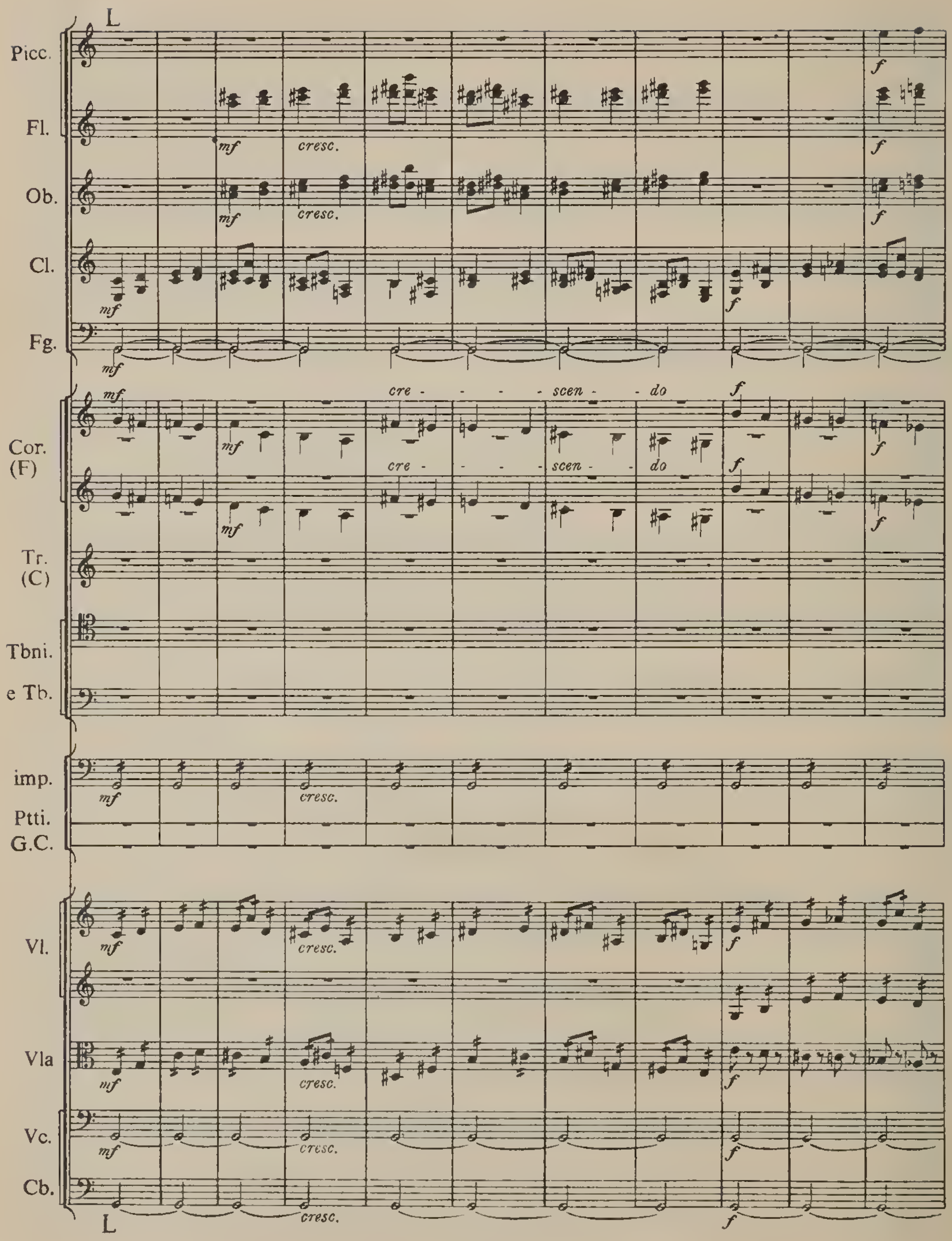
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Picc.
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Cor. (F)
Tr. (C)
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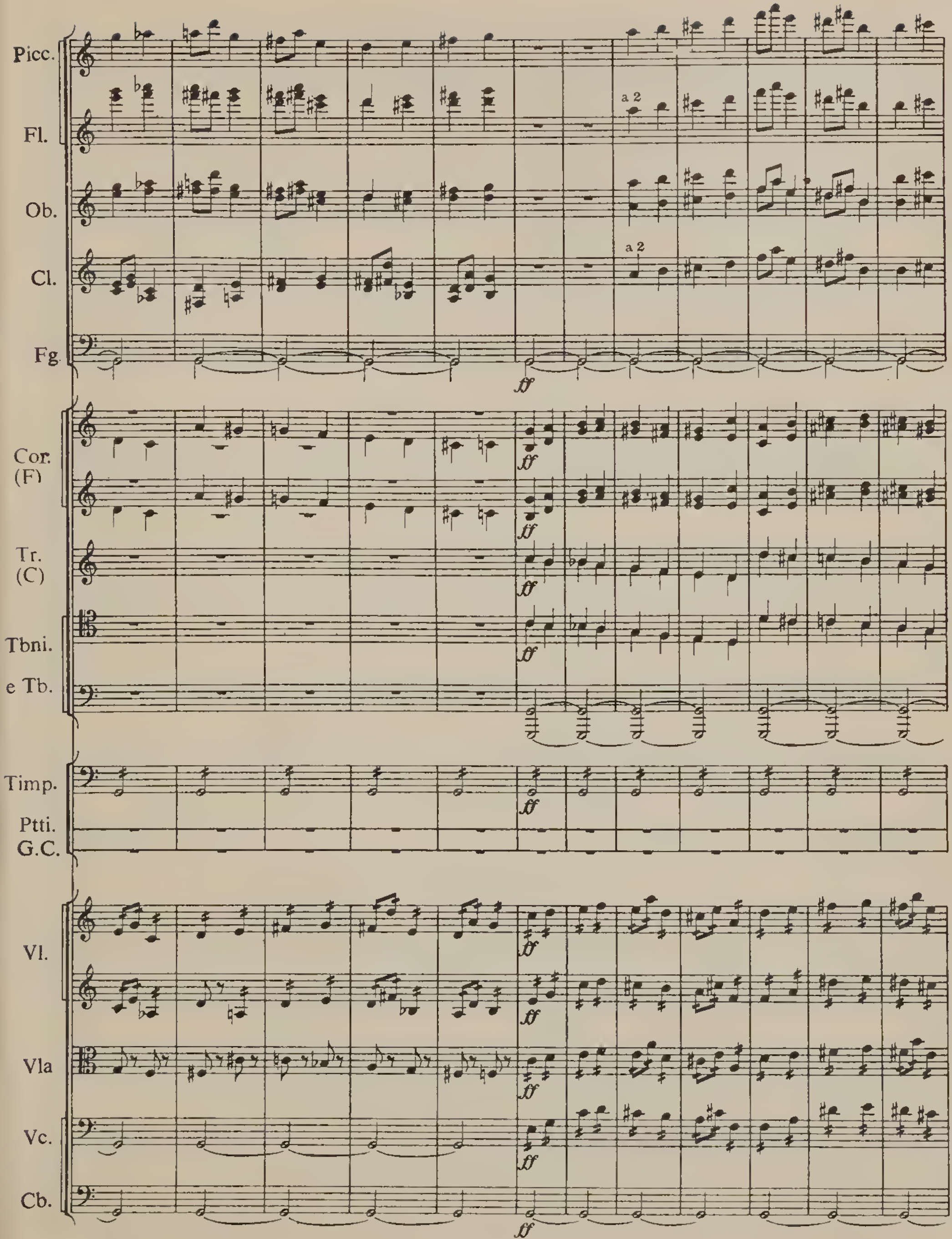
Picc.
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Cor. (F)
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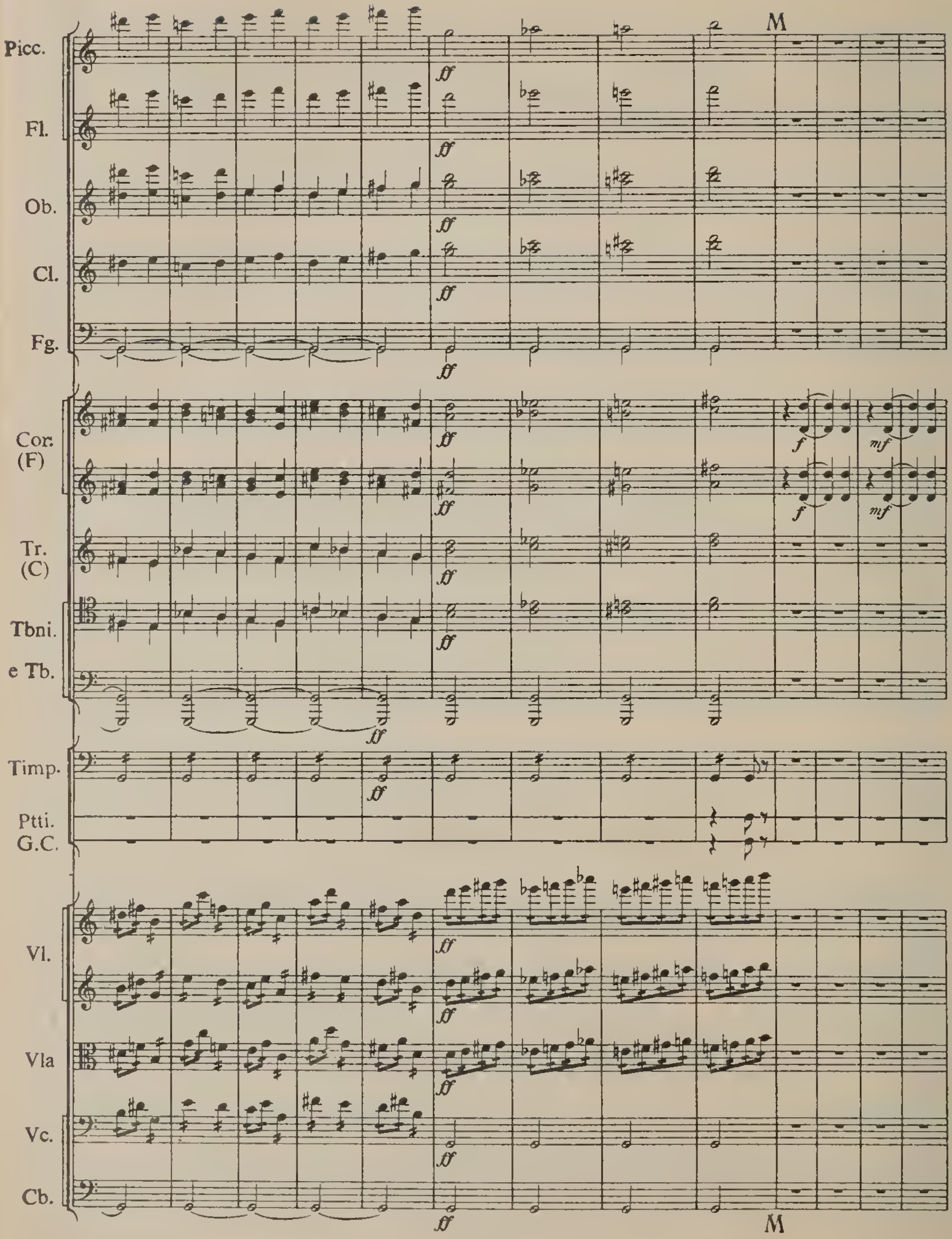
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Fl.
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G.C.
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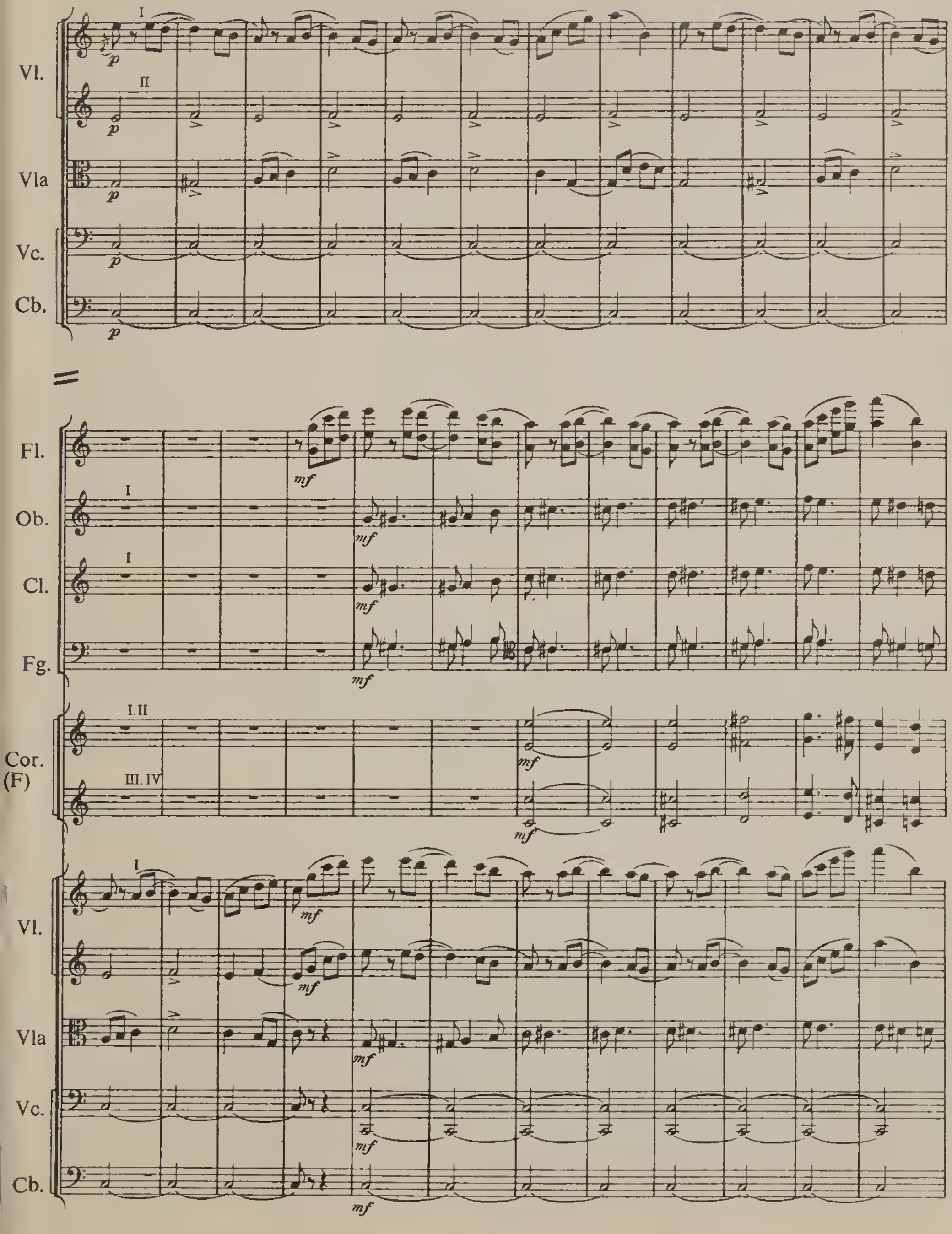
Vl.
I
II
Vla
Vc.
Cb.
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Fl.
Ob.
Cl.
Fg.
Cor. (F)
I.II
III.IV
mf
Vl.
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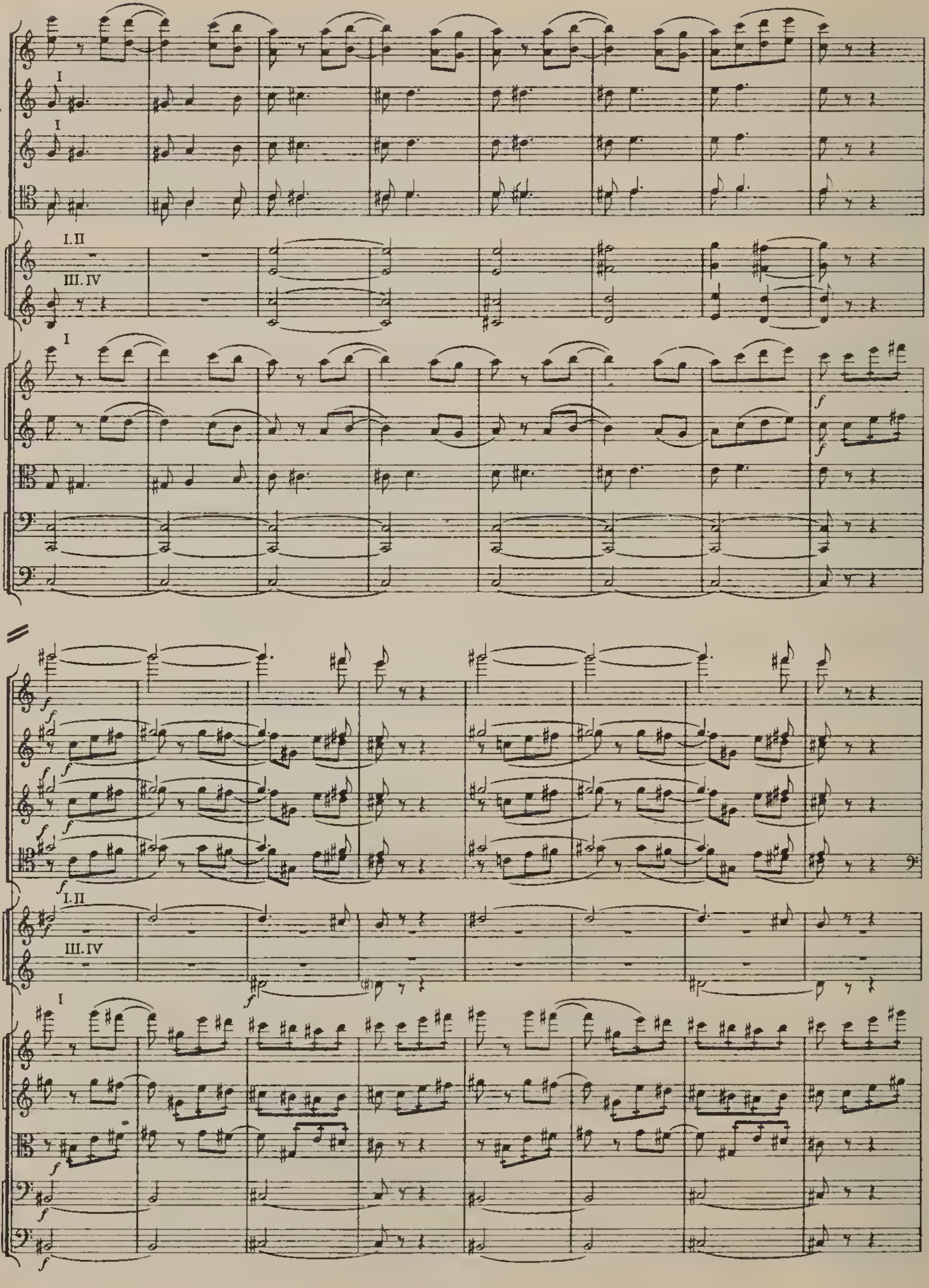
Vc.
Cb.


Fl.
Ob.
Cl.
Fg.
Cor. (F)
Vl.
Vla
Vc.
Cb.
I
I.II
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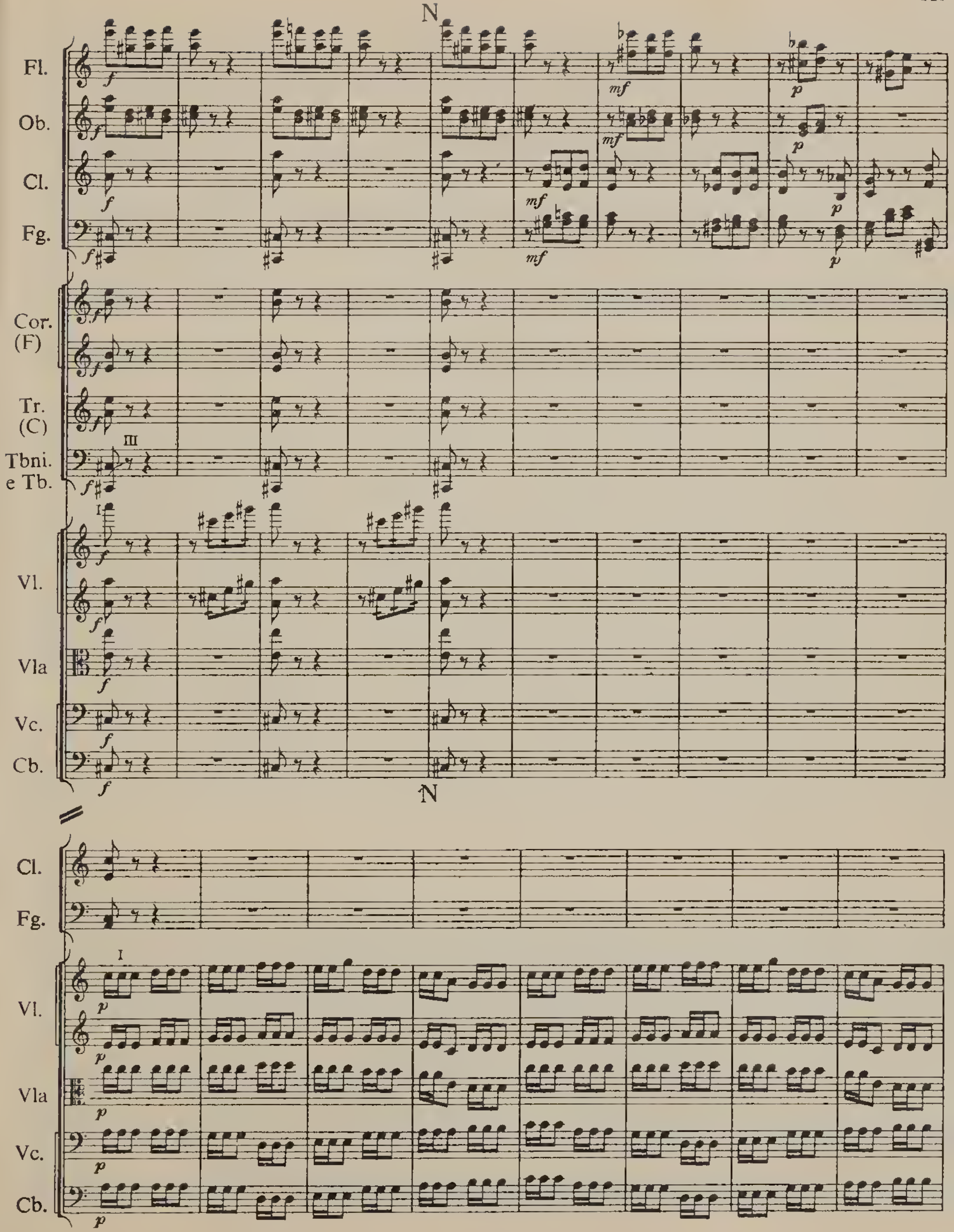
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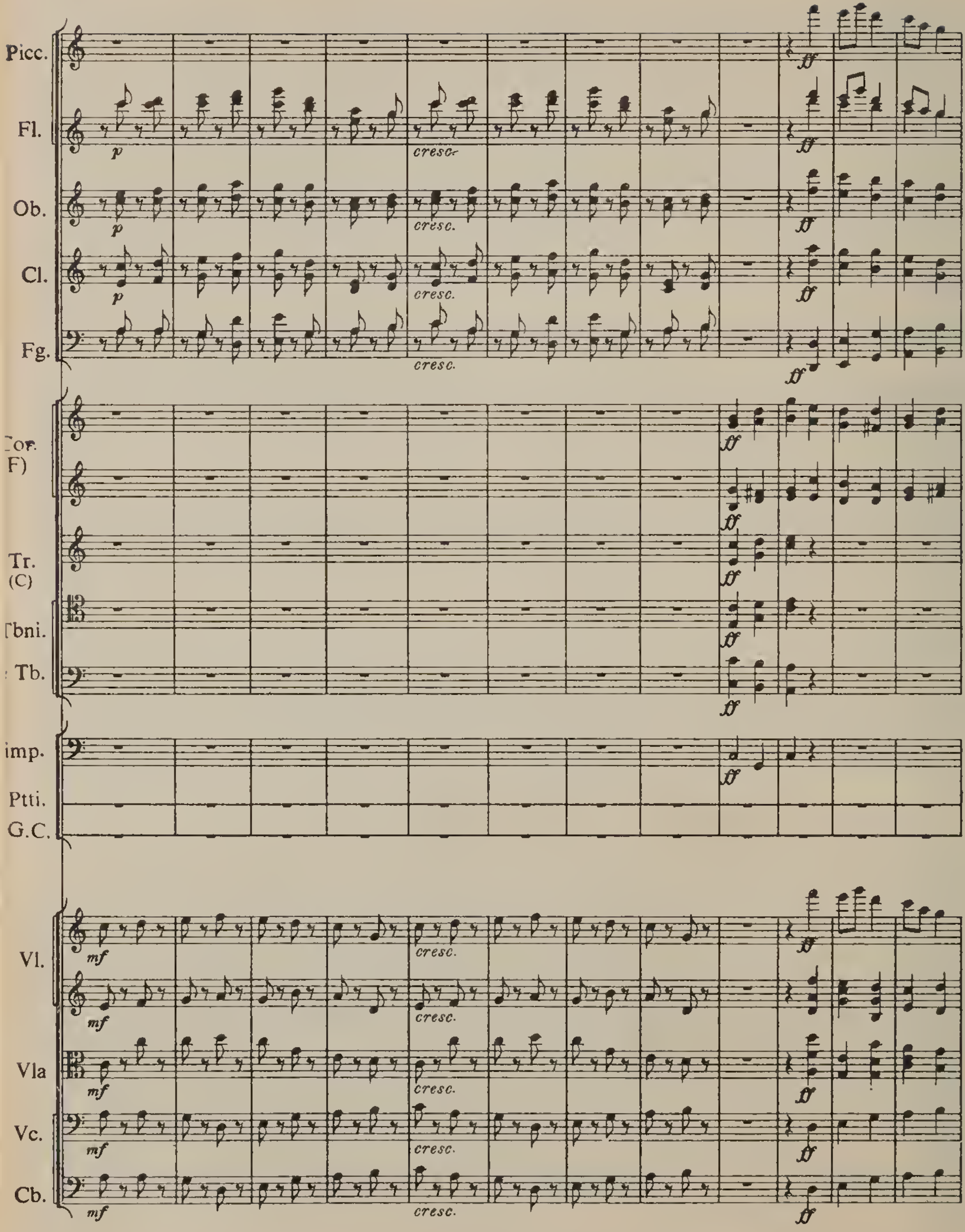
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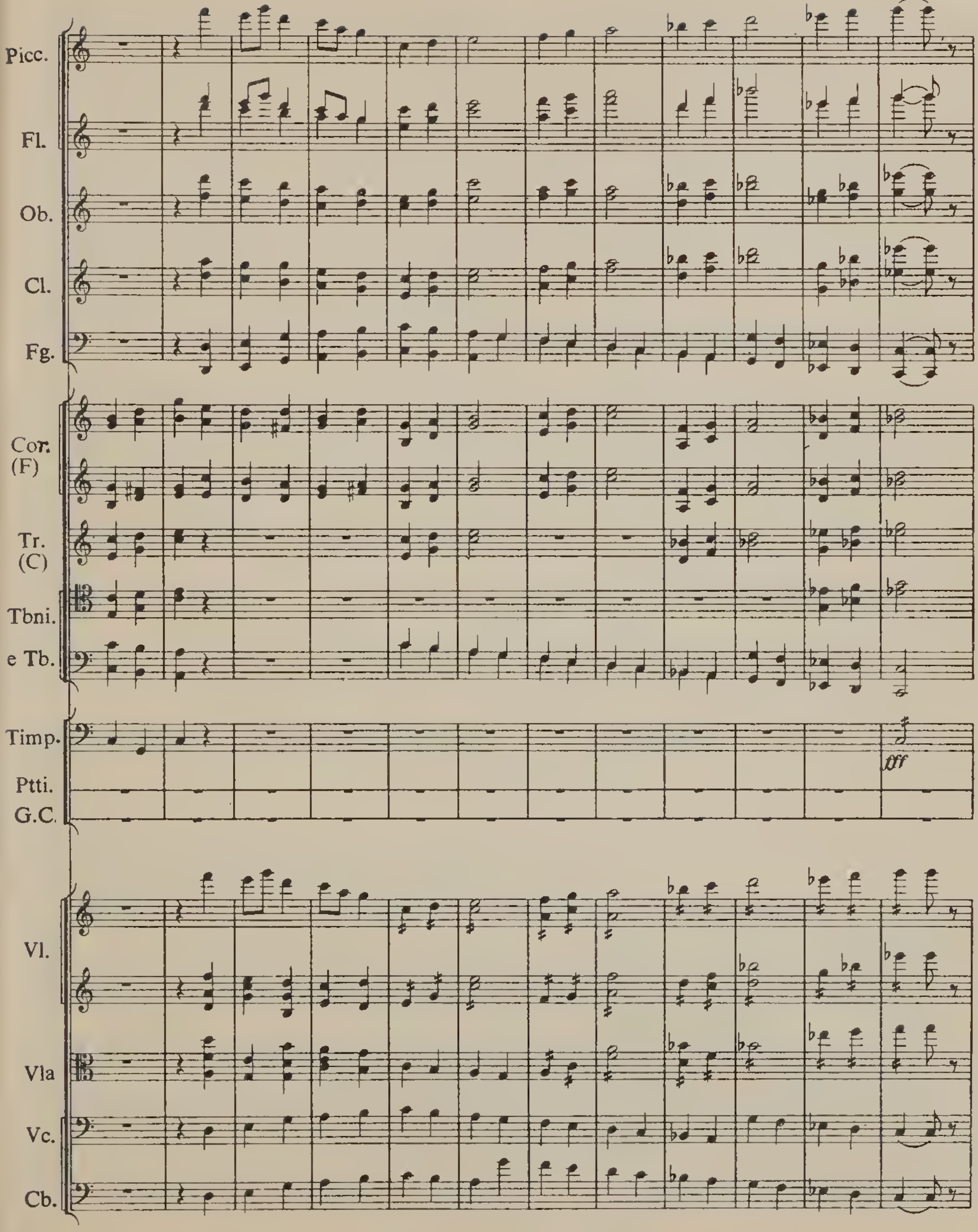
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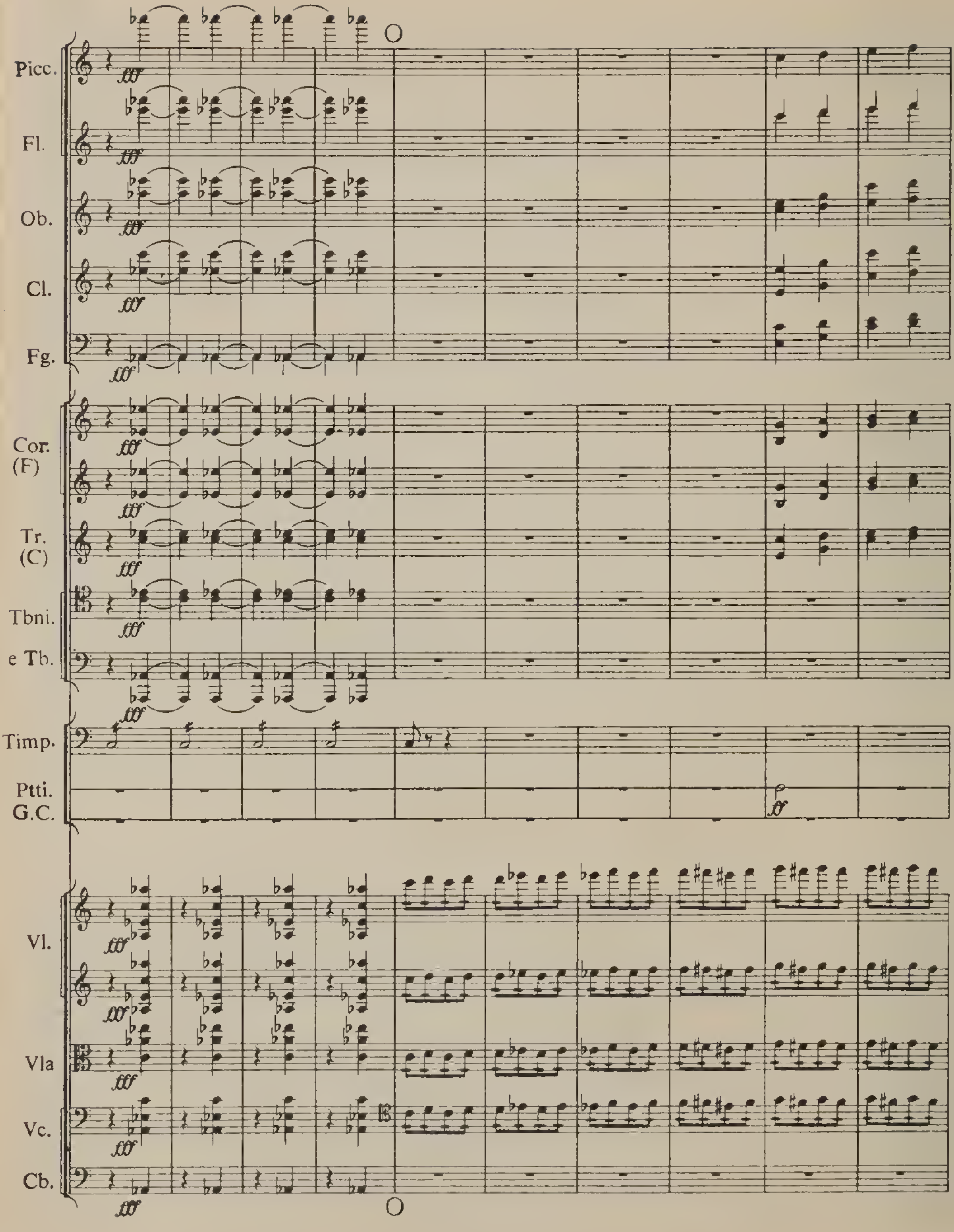
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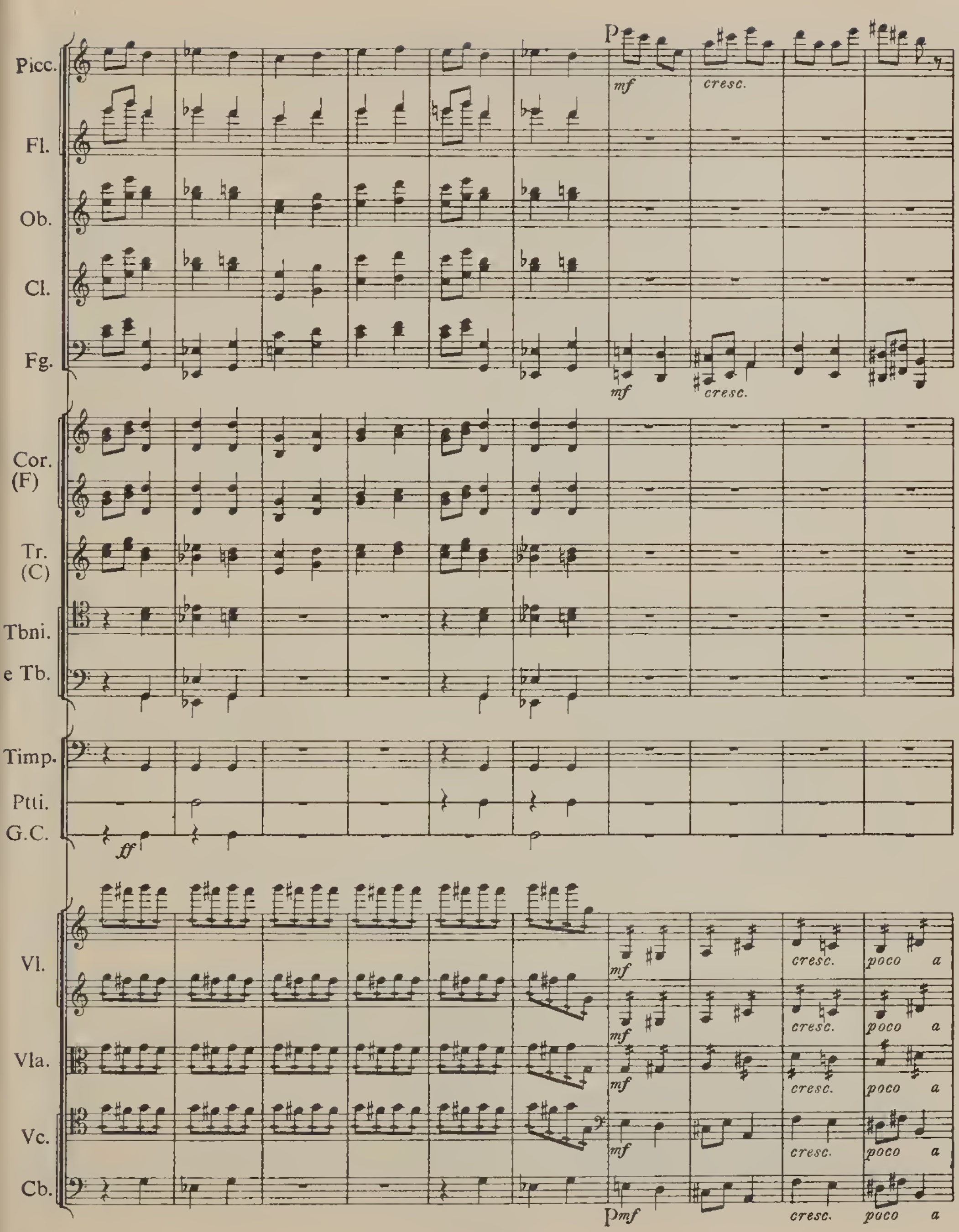

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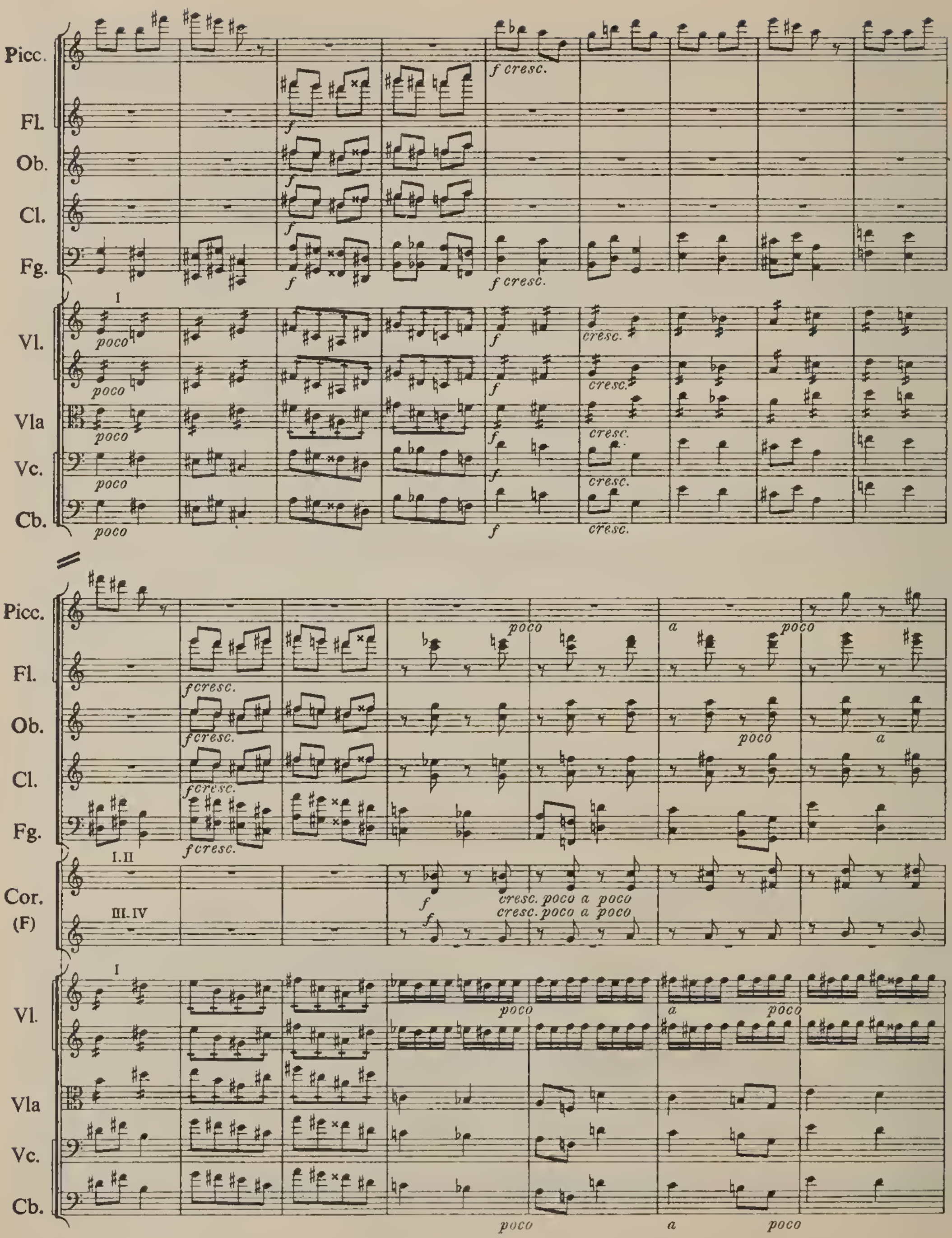
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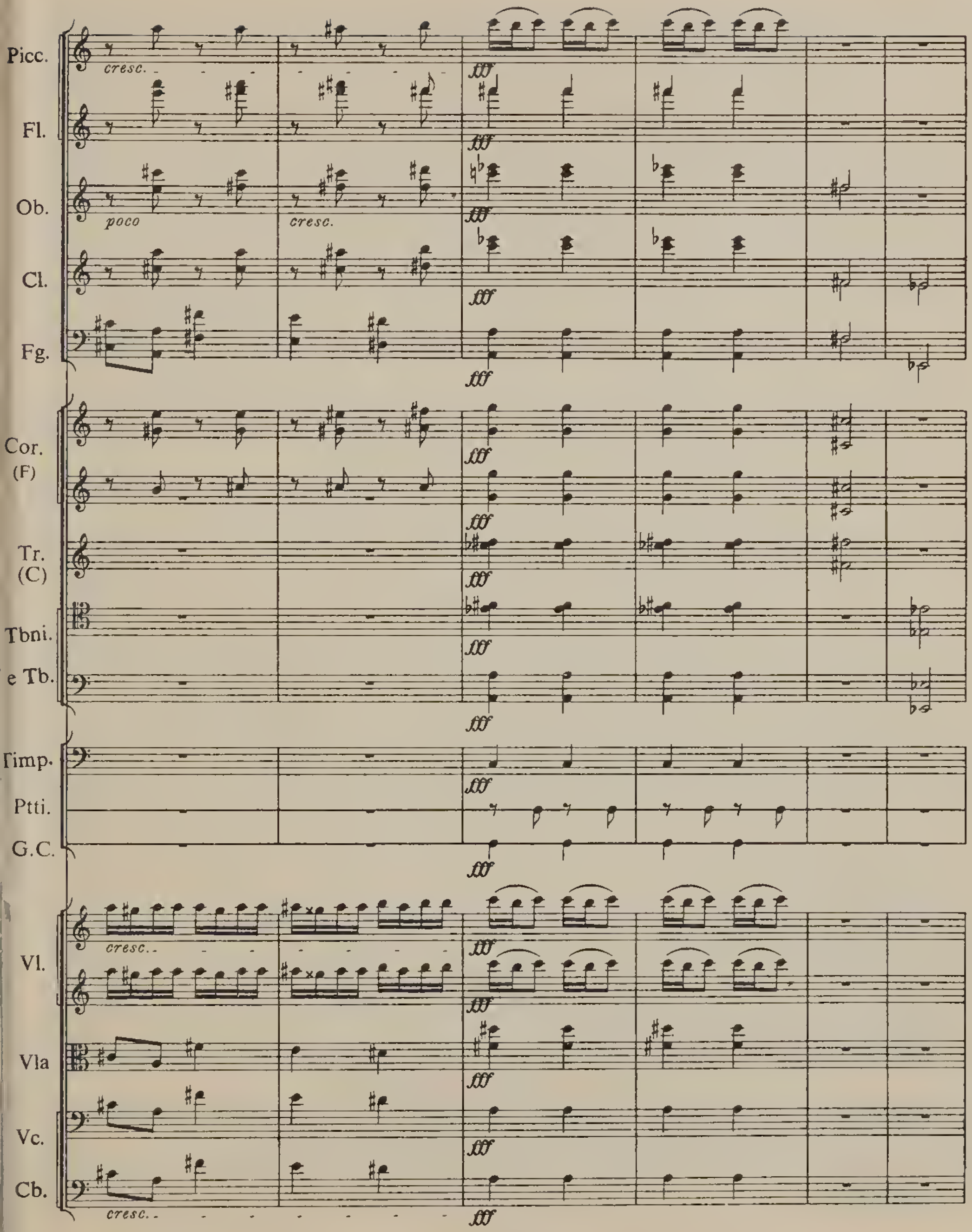
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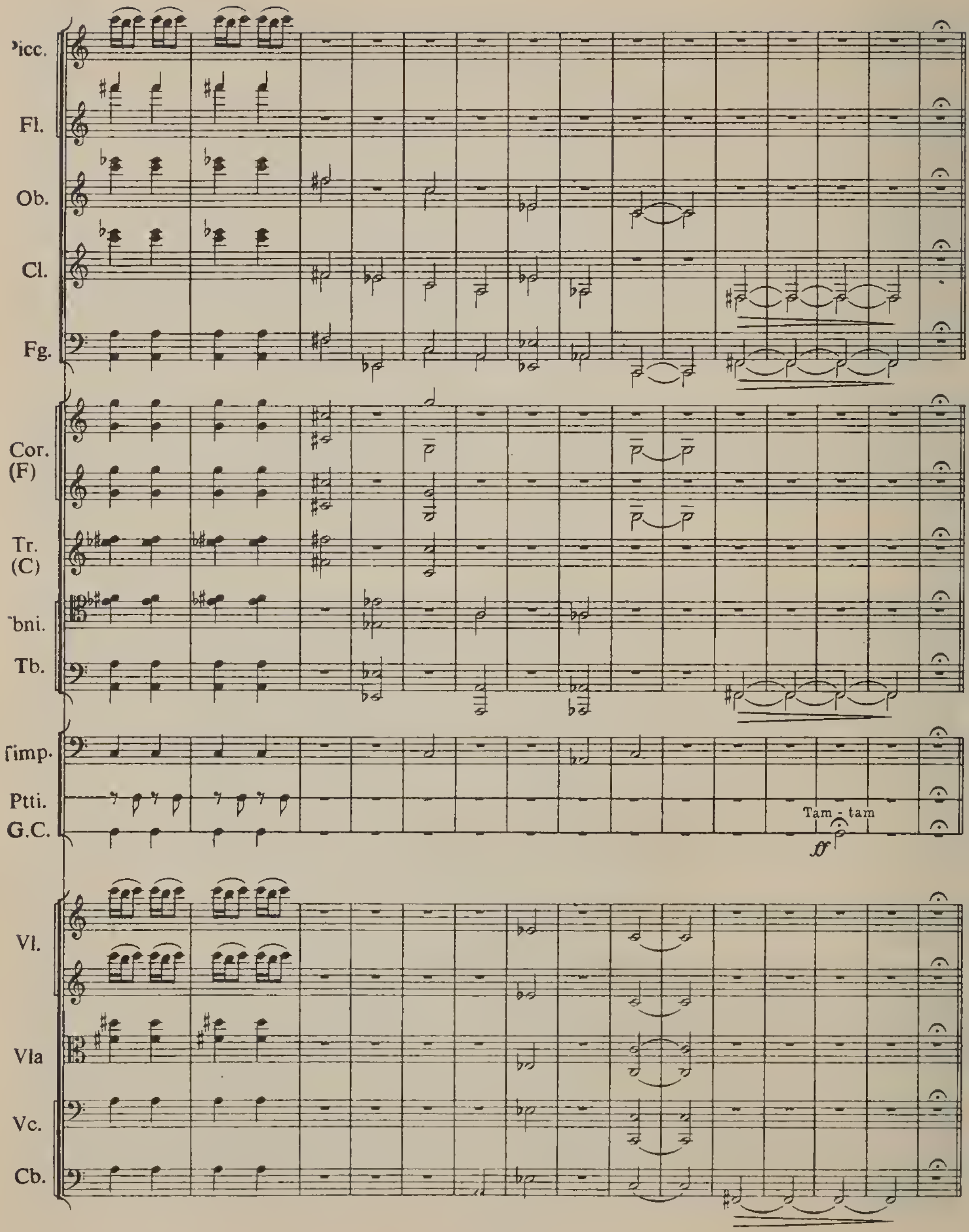
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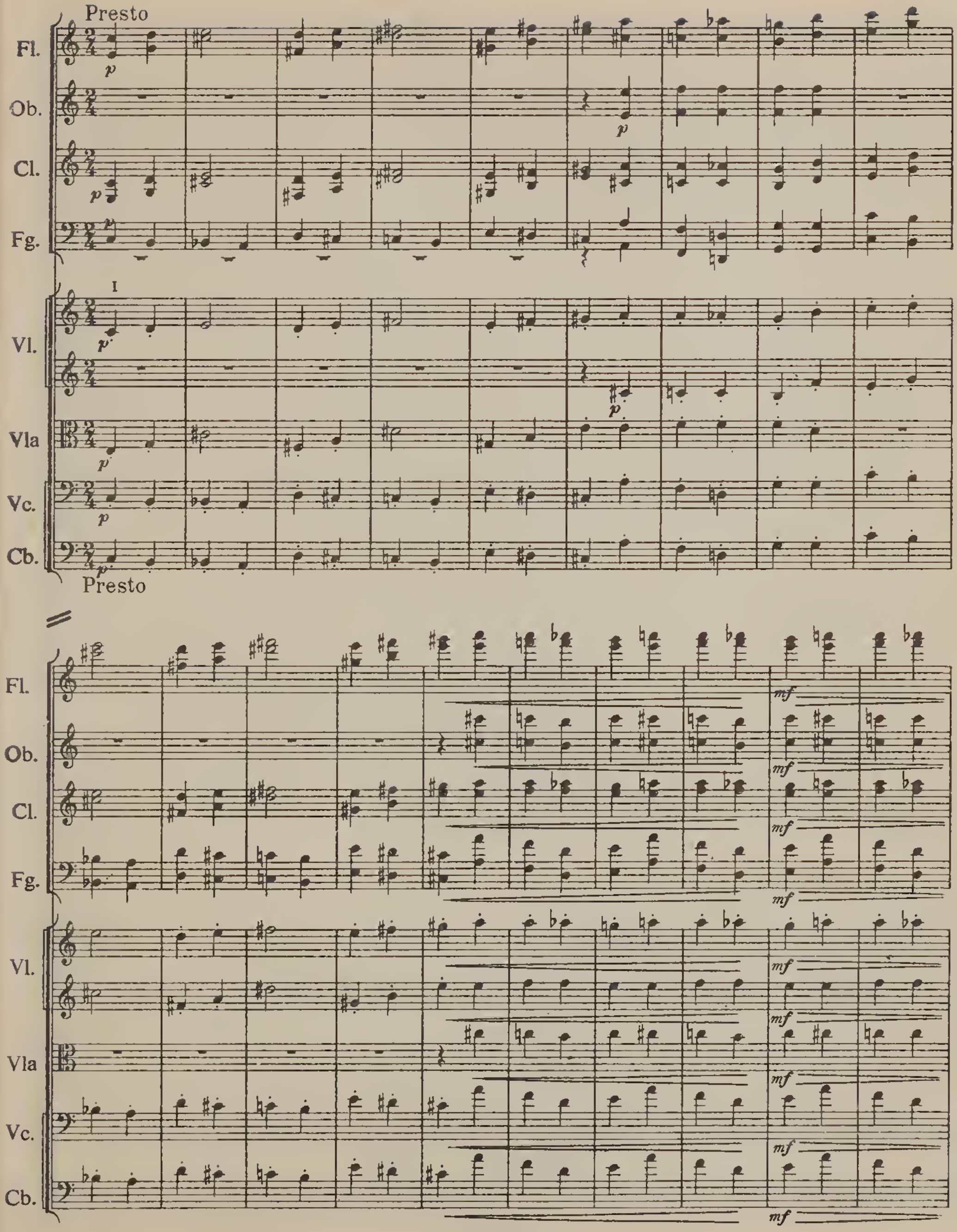
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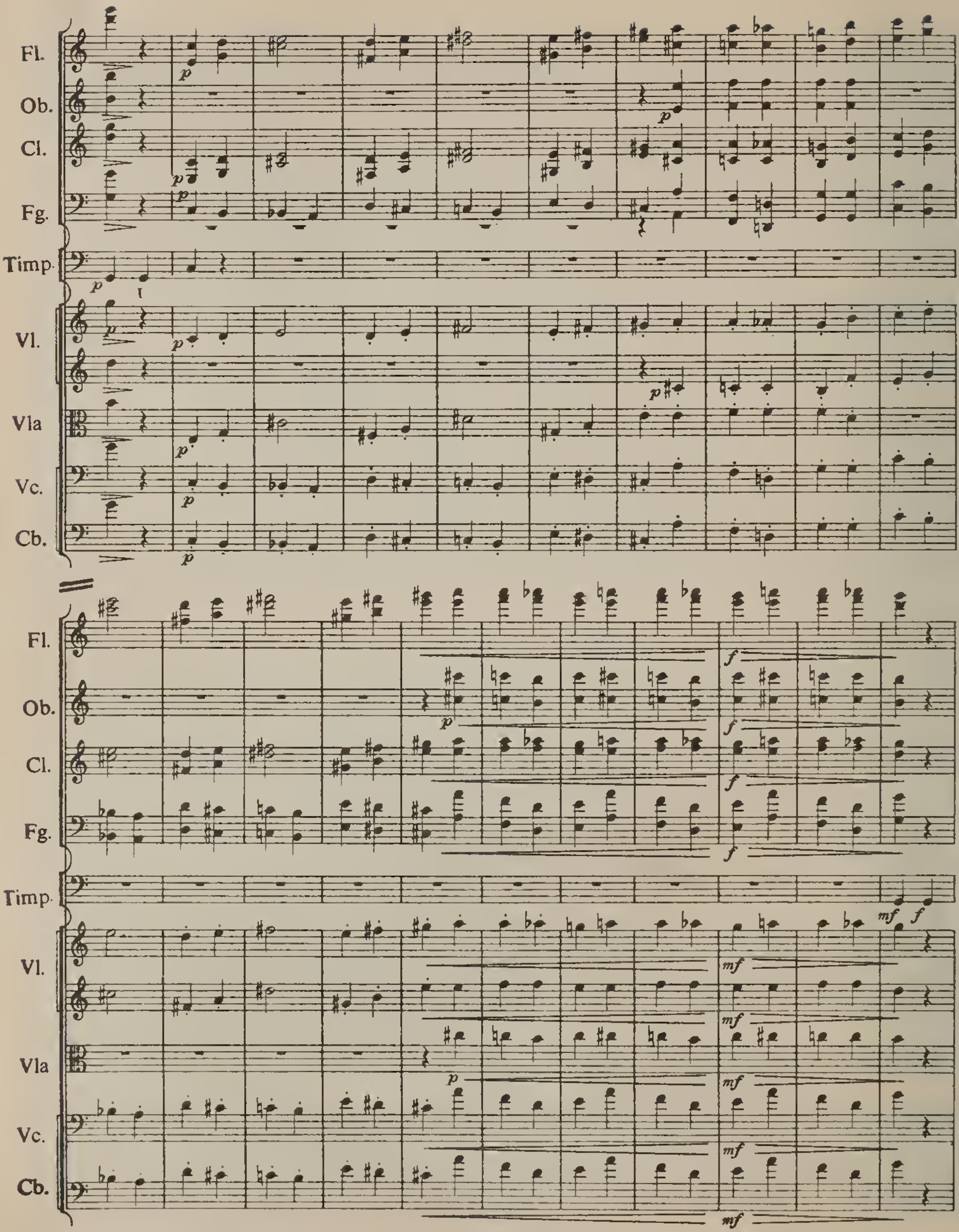
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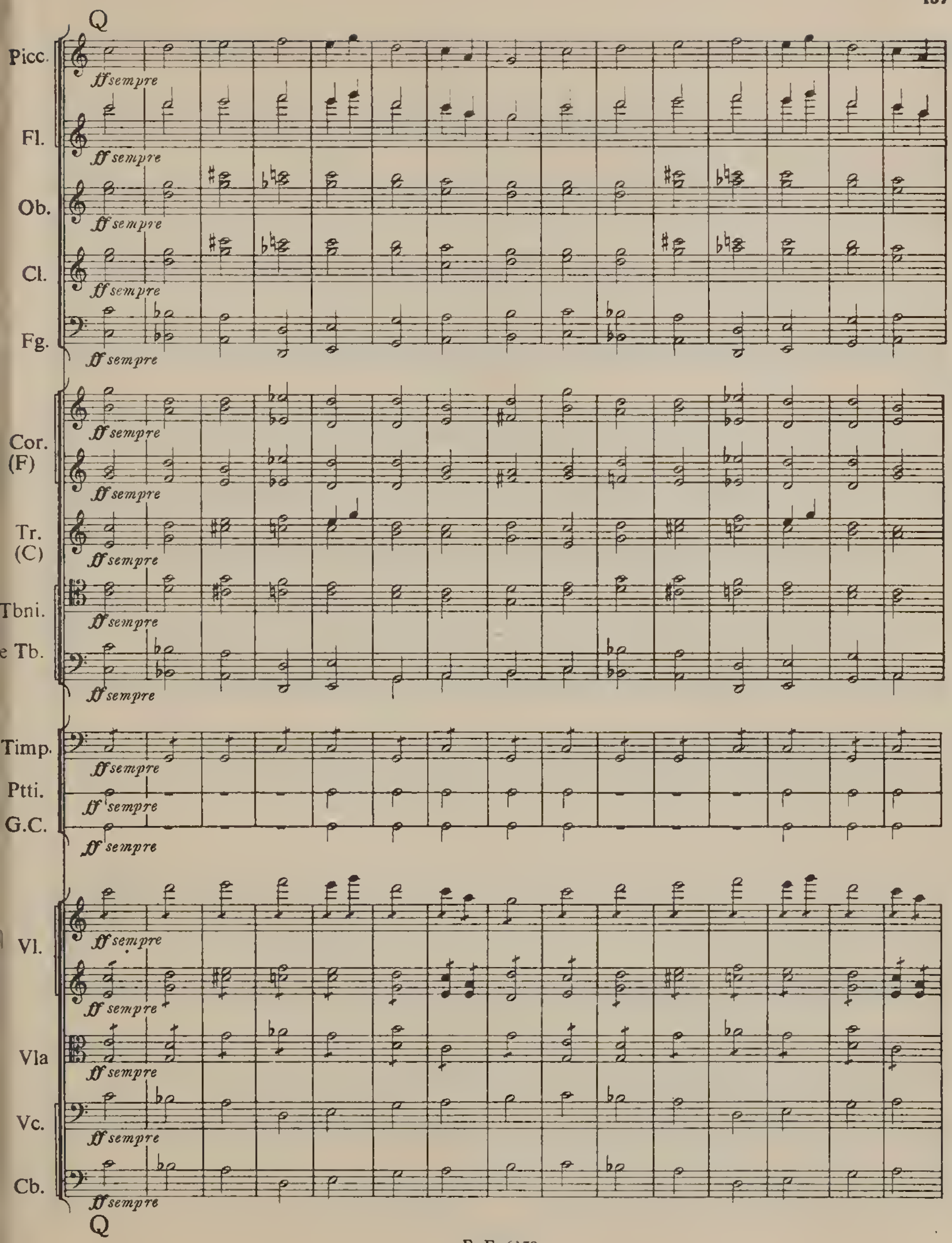
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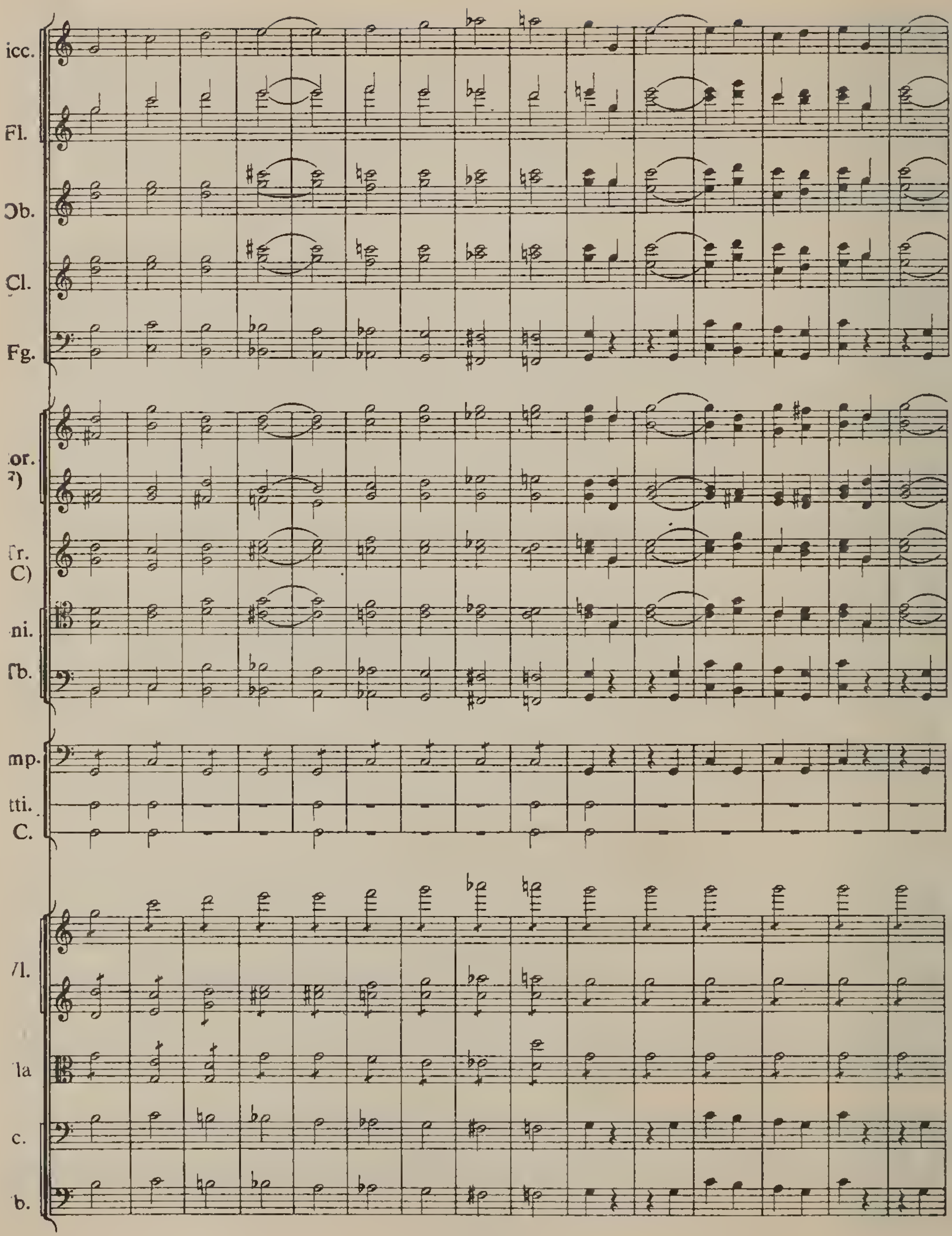
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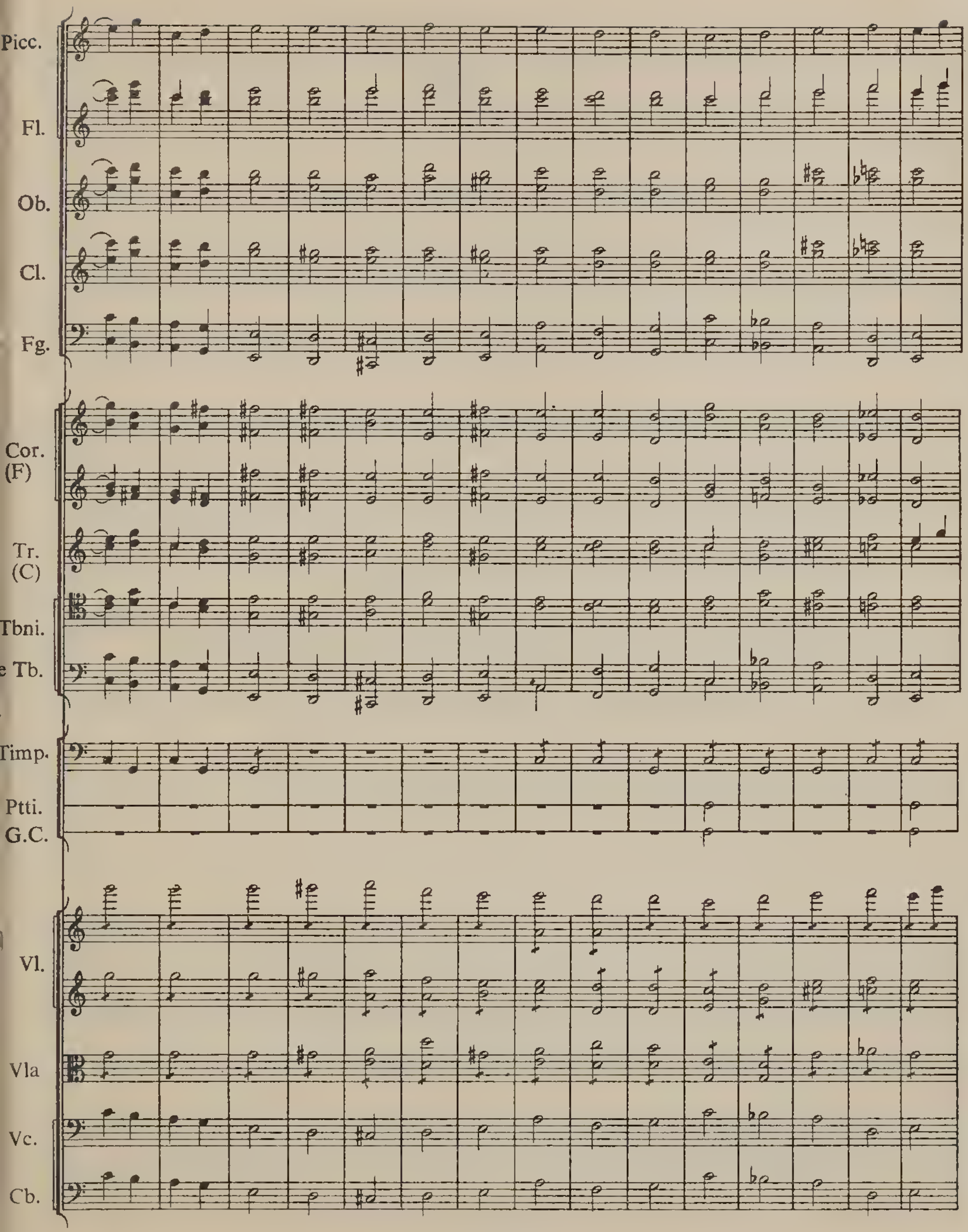
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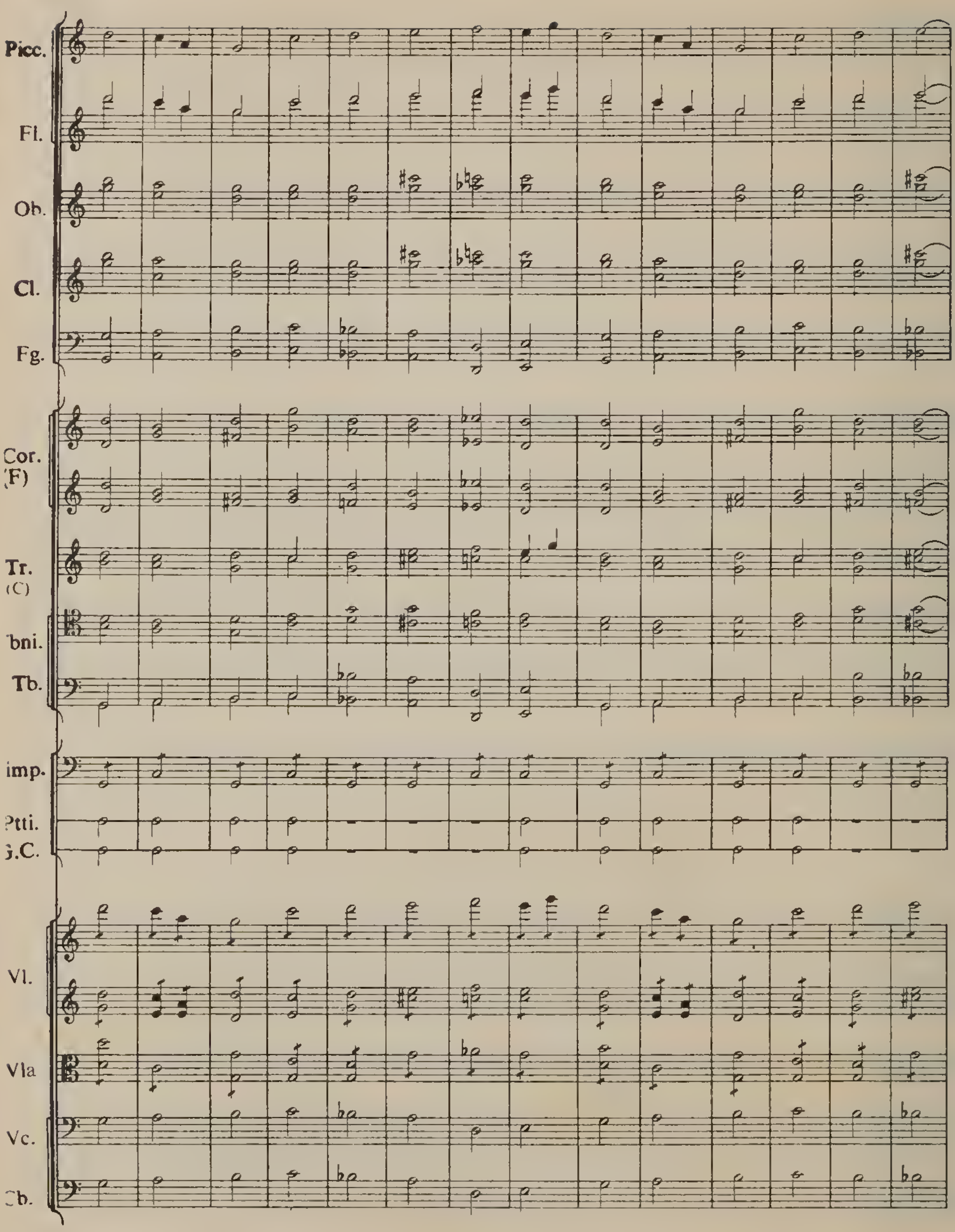
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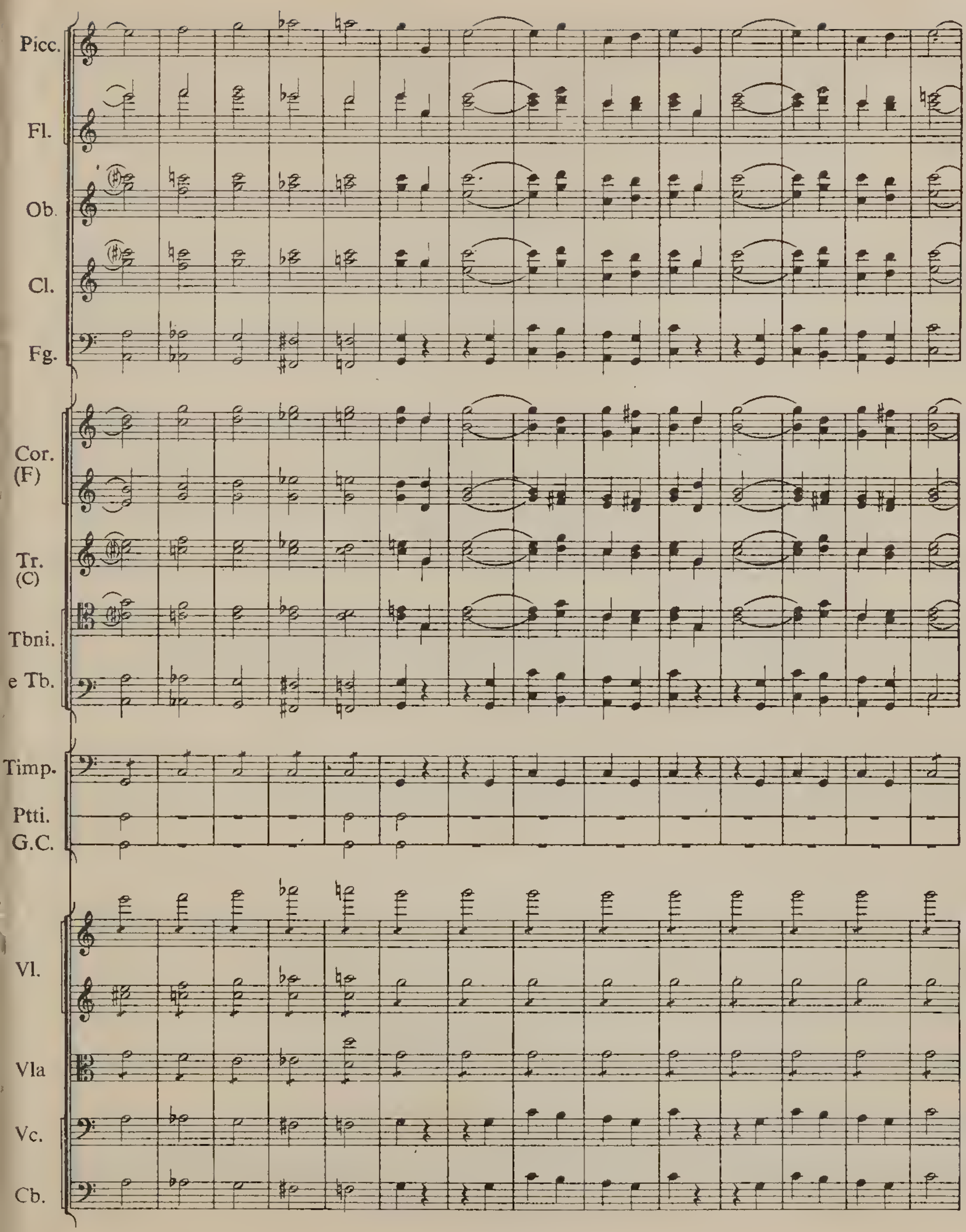
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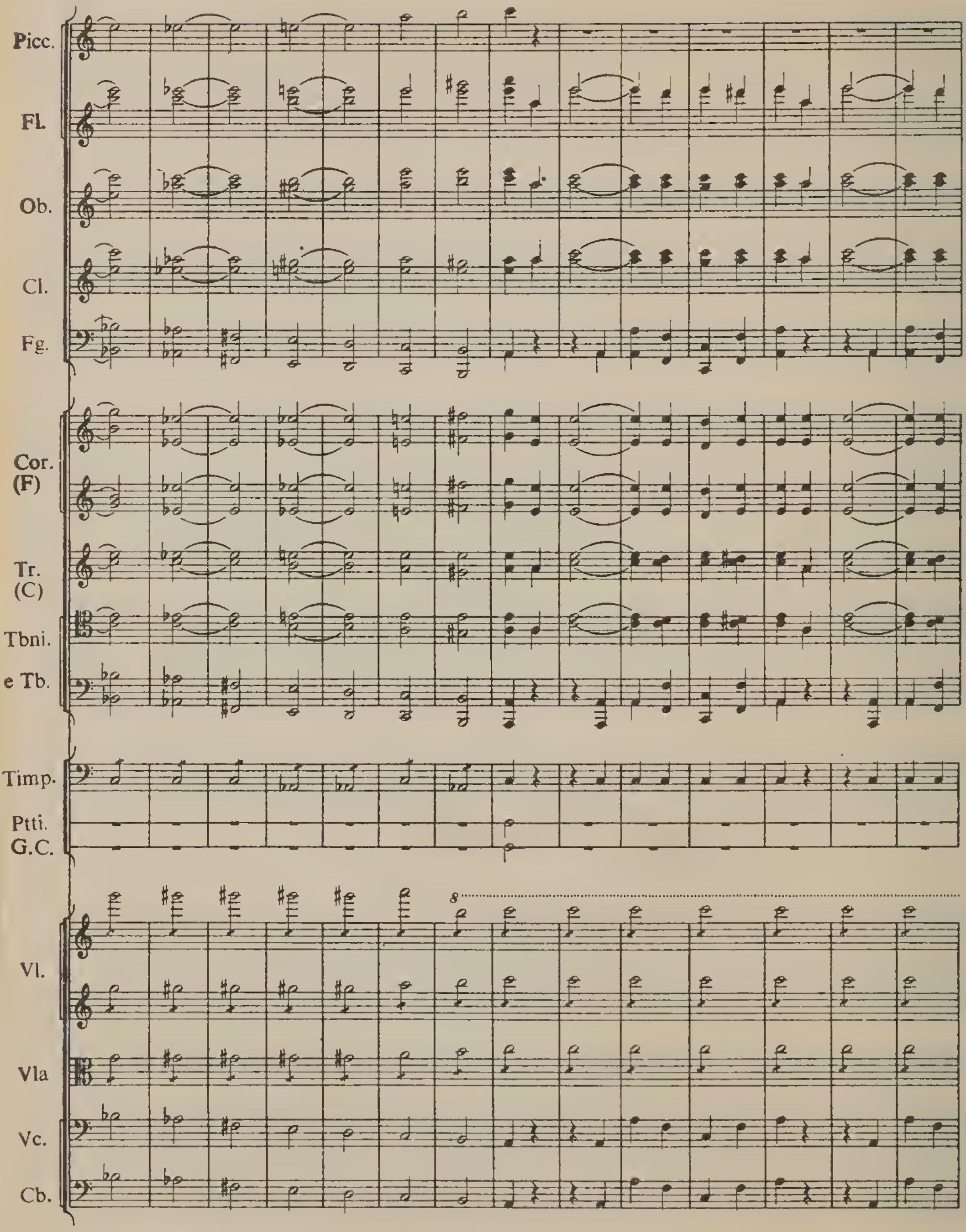
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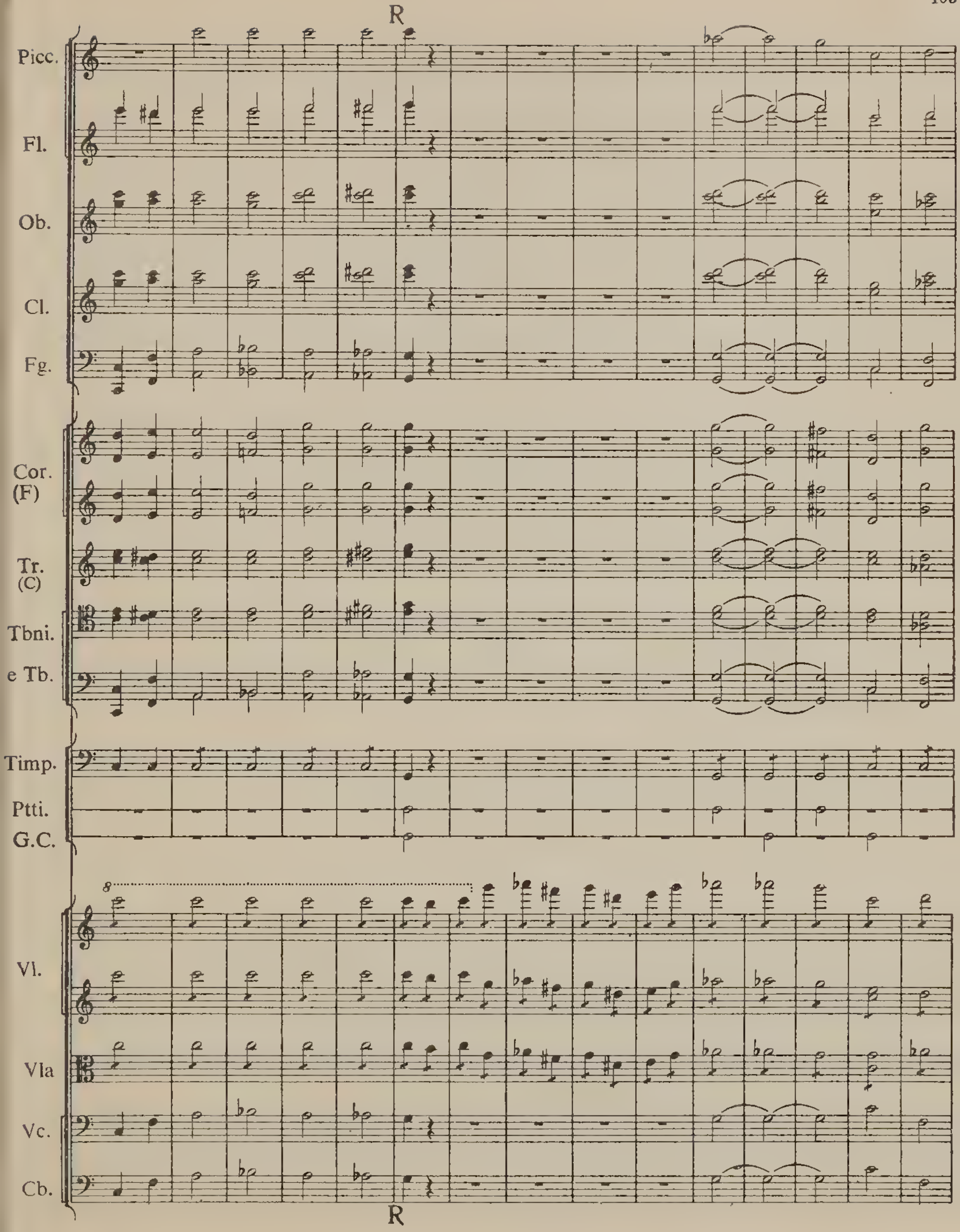
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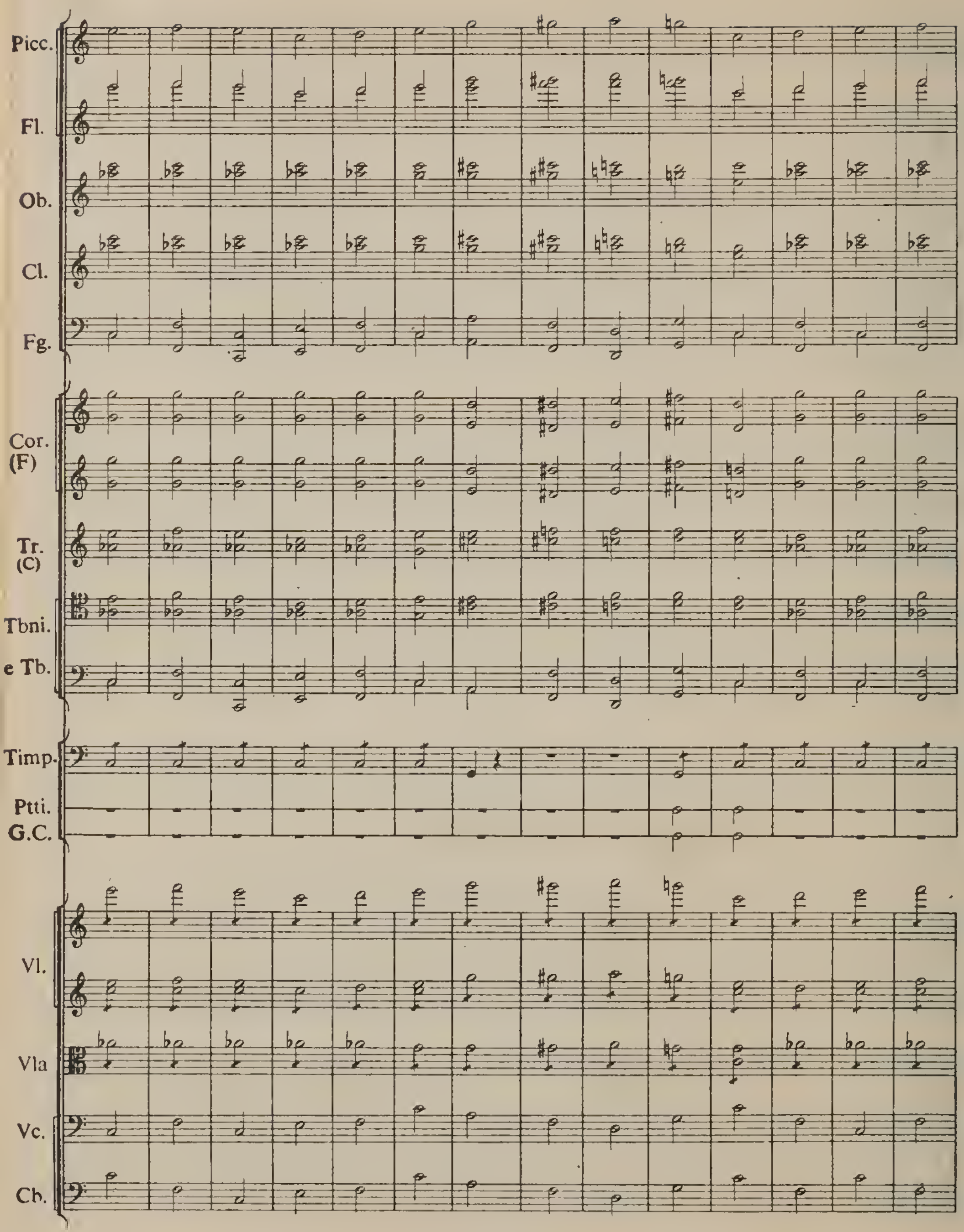
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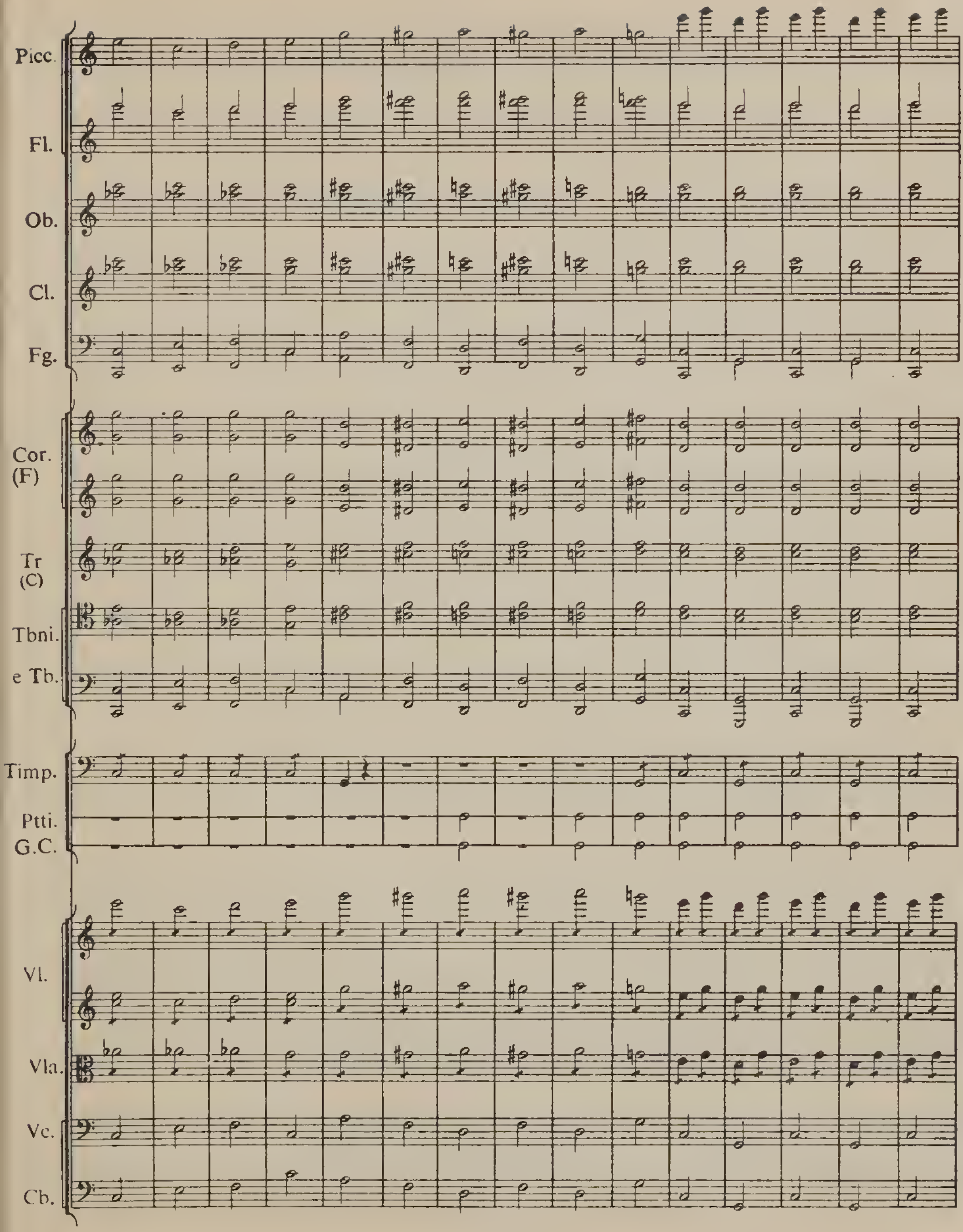
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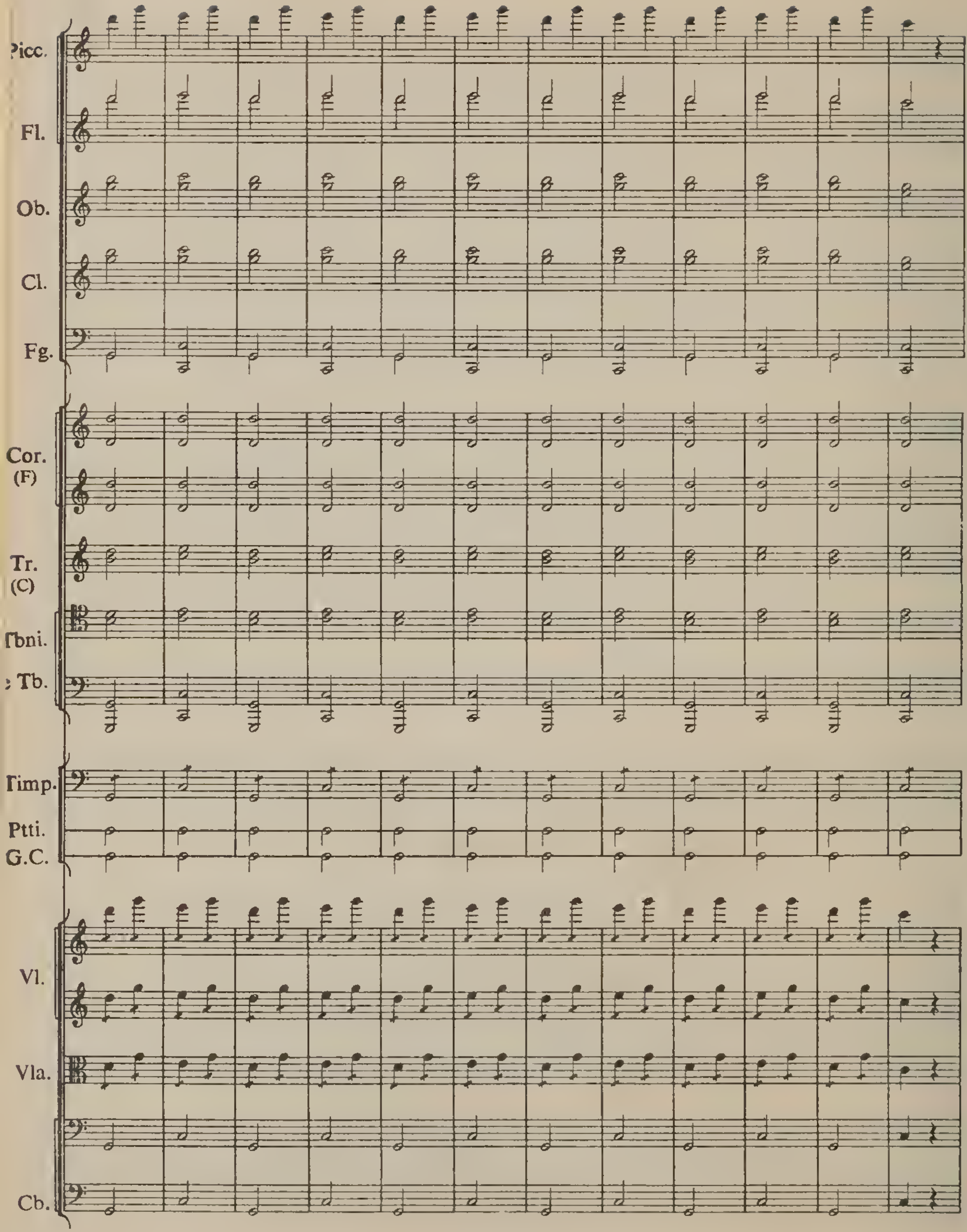
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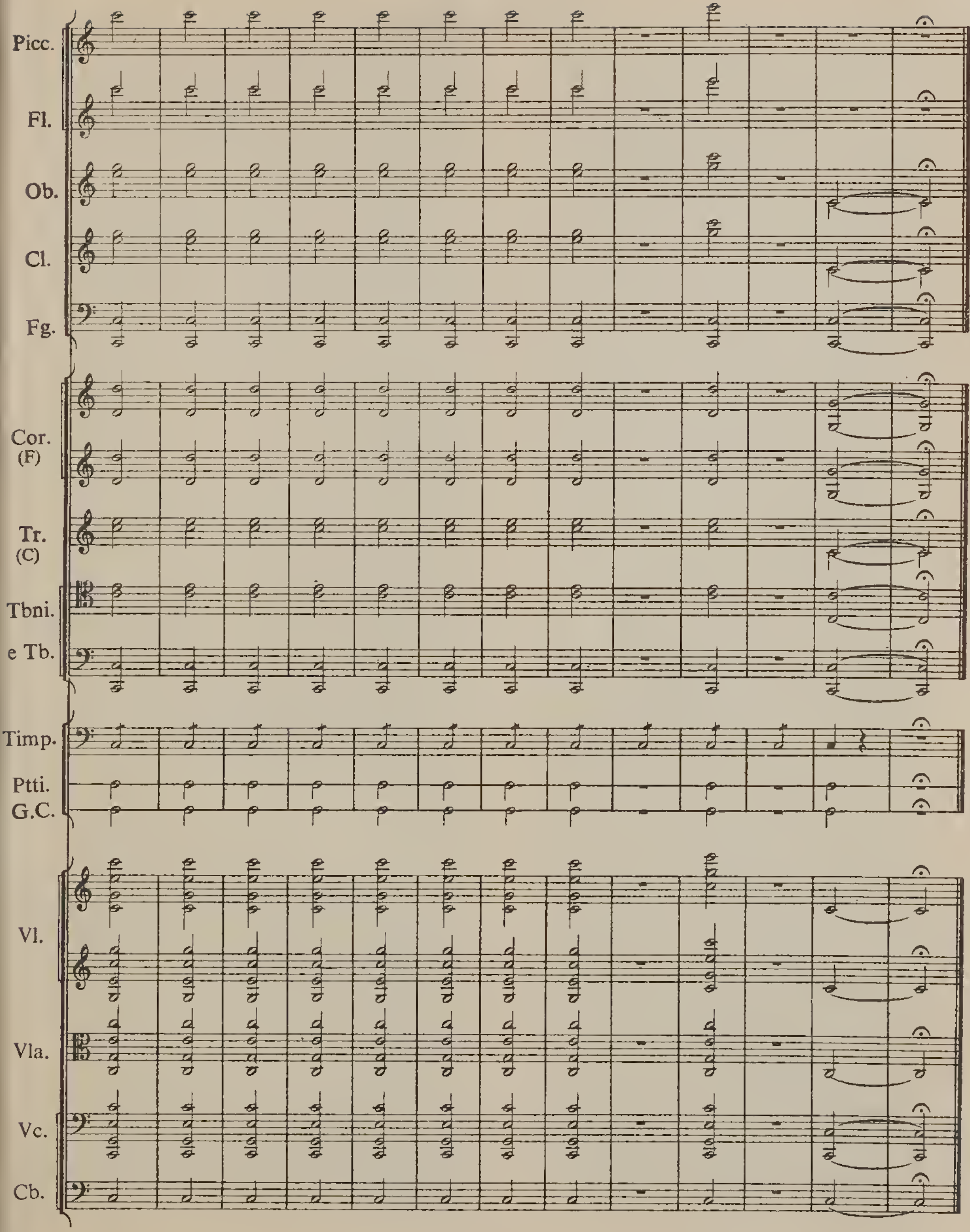

Lowe and Brydone (Printers) Limited, London.

SYMPHONIES

No.

401. **Mozart,** C (Jupiter) [551]
402. **Beethoven,** No. 5, C m
403. **Schubert,** B m (unfinished)
404. **Mozart,** G m [550]
405. **Beethoven,** No. 3, E♭ (Eroica)
406. **Mendelssohn,** Nr. 3, A m
407. **Beethoven,** No. 6, F (Pastorale)
408. **Schumann,** No. 3, E♭
409. **Haydn,** No. 104, D (London)
410. **Schubert,** No. 7, C
411. **Beethoven,** No. 9, D m
412. **Beethoven,** No. 7, A
413. **Schumann,** No. 4, D m
414. **Beethoven,** No. 4, B♭
415. **Mozart,** E♭ [543]
416. **Beethoven,** No. 8, F♭
417. **Schumann,** No. 1, B♭
418. **Beethoven,** No. 1, C
419. **Beethoven,** No. 2, D
420. **Mendelssohn,** Nr. 4, A
421. **Schumann,** No. 2, C
422. **Berlioz,** Phant. Symph
423. **Berlioz,** Harold i. Ital.
424. **Berlioz,** Romeo and Juliet
425. **Brahms,** No. 1, C m
426. **Brahms,** No. 2, D
427. **Brahms,** No. 3, F
428. **Brahms,** No. 4, E m
429. **Tschaikowsky,** No. 5, E m
430. **Tschaikowsky,** No. 4, F m
431. **Haydn,** No. 99, [3], E♭
432. **Haydn,** No. 85, [15], B♭ (La Reine)
433. **Dvořák,** No. 5, E m (New World)
434. **Haydn,** No. 100, G (Mil.)
435. **Haydn,** No. 94, G (Surprise)
436. **Haydn,** No. 92, G (Oxf.)
437. **Mozart,** D [385] (Haffner)
438. **Haydn,** No. 102, B♭
439. **Haydn,** No. 101, D (Cloches)
440. **Strauss,** Don Juan
441. **Strauss,** Macbeth
442. **Strauss,** Death and Transfig.
443. **Strauss,** Till Eulenspiegel
444. **Strauss,** Zarathustra
445. **Strauss,** Don Quixote
446. **Mozart,** D [504]
447. **Liszt,** Montagne
448. **Liszt,** Tasso
449. **Liszt,** Préludes
450. **Liszt,** Orpheus
451. **Liszt,** Prometheus
452. **Liszt,** Mazeppa
453. **Liszt,** Festival Sounds
454. **Liszt,** Heroic Elegy
455. **Liszt,** Hungaria
456. **Liszt,** Hamlet
457. **Liszt,** Battle of Hums
458. **Liszt,** Ideals
459. **Bruckner,** No. 1, C m
460. **Bruckner,** No. 2, C m
461. **Bruckner,** No. 3, Dm
462. **Bruckner,** No. 4, E♭ (romantic)
463. **Bruckner,** No. 5, B♭

No.

464. **Bruckner,** No. 6, A
465. **Bruckner,** No. 7, E
466. **Bruckner,** No. 8, C m
467. **Bruckner,** No. 9, D m
468. **Haydn,** No. 93, D
469. **Haydn,** No. 103, E♭ (Drum Roll)
470. **Volkmann,** No. 1, D m
471. **Smetana,** Vysehrad
472. **Smetana,** Moldau
473. **Smetana,** Sarka
474. **Smetana,** Bohemia's Woods and Fields
475. **Smetana,** Tábor
476. **Smetana,** Blanik
477. **Liszt,** Faust-Symph.
478. **Strauss,** From Italy
479. **Tschaikowsky,** No. 6, B m (Pathétique)
480. **Haydn,** No. 95, C m
481. **Hadyn,** No. 96, D
482. **Franck,** D m
483. **Haydn,** No. 97, C
484. **Haydn,** No. 86, D
485. **Haydn,** No. 98, B♭
486. **Haydn,** No. 45, F♯m (Farewell)
487. **Haydn,** No. 88, G
488. **Haydn,** No. 82, C (L'ours)
489. **Rimsky-Korsakow, Antar** (No. 2)
490. **Borodin,** No. 1, E♭
491. **Borodin,** No. 2, B m
492. **Mahler,** No. 7
493. **Rimsky-Korsakow,** Scheherazade
494. **Glasunow,** No. 4, E♭
495. **Glasunow,** No. 8, E♭
496. **Skrjahin,** Divin Poème
497. **Skrjahin,** Le Poème de l'Extase
498. **Strauss,** Hero's Life
499. **Strauss,** Alpine Symph.
500. **Tschaikowsky,** Manfred
501. **Borodin,** No. 3, A m (unfinished)
502. **Mozart,** C [425]
503. **Skrjahin,** No. 2, C m
504. **Schubert,** No. 1, D
505. **Schubert,** No. 2, B♭
506. **Schubert,** No. 8, D
507. **Schubert,** No. 4, C m (Tragic)
508. **Schubert,** No. 5, B♭
509. **Schubert,** No. 6, C
510. **Strauss,** Domestica
511. **Haydn,** No. 73, D (Chasse)
512. **Haydn,** No. 31, D (Hornsignal)
513. **Haydn,** No. 7, C (Le Midi)
514. **Franck,** Chasseur maudit
515. **Haydn,** No. 8, G (Le Soir)
516. **Franck,** Les Eolides
517. **Haydn,** No. 48, C (Maria Theresia)
518. **Haydn,** No. 55, E♭ (Schoolmaster)
521. **J.Chr.Bach,** D
522. **J.Chr.Bach,** E♭
523. **Franck,** Rédemption
524. **Zador,** Dance Symph
525. **Dvořák,** No. 4, G
526. **Dvorak,** No. 2. Dm

OVERTURES

No.
601. **Beethoven,** Leonore No. 3 ....
602. **Weber,** Freischütz..................
603. **Mozart,** Figaro ....
604. **Beethoven,** Egmont ....
605. **Weber,** Ruler of the Spirits.........
606. **Mendelssohn,** Melusine.............
607. **Weber,** Oberon ....
608. **Mozart,** Don Giovanni..............
609. **Weber,** Preziosa ....
610. **Beethoven,** Fidelio ....
611. **Mendelssohn,** Ruy Blas ....
612. **Weber,** Jubelee ....
613. **Mendelssohn,** Mid. Night's Dream...
614. **Mozart,** Magic Flute ....
615. **Nicolai,** Merry Wives ....
616. **Rossini,** William Tell ....
617. **Berlioz,** Waverley..................
618. **Berlioz,** Judges of Secret Court......
619. **Berlioz,** King Lear ....
620. **Berlioz,** Roman Carneval ....
621. **Berlioz,** Corsaire ....
622. **Berlioz,** Benv. Cellini...............
623. **Berlioz,** Beat and Bened. ....
624. **Tschaikowsky,** 1812 ....
625. **Beethoven,** Prometheus.............
626. **Beethoven,** Coriolanus ....
627. **Beethoven,** Consecration ....
628. **Beethoven,** Leonore No.1 ....
629. **Beethoven,** Leonore, No. 2 ....
630. **Beethoven,** Ruins of Athens.........
631. **Beethoven,** King Stephan ....
632. **Beethoven,** Name Day ....
633. **Marschner,** Hans Heiling ....
634. **Maillart,** Dragons de Villars ....
635. **Weber,** Euryanthe ....
636. **Schubert,** Rosamunde ....
637. **Mendelssohn,** Hebrides ....
638. **Glinka,** Life for the Tsar ....
639. **Glinka,** Ruslan and Ludmila ....
640. **Cherubini,** Abencerages ....
641. **Cherubini,** Medea..................
642. **Cherubini,** Anacreon ....
643. **Cherubini,** Water Carrier...........
644. **Cornelius,** Barber of Baghdad.......
645. **Cornelius,** Cid.....................
646. **Schumann,** Manfred ....
647. **Schumann,** Genoveva ....
649. **Wagner,** Tristan u. Isolde ....
650. **Boieldieu,** White Lady ....
651. **Auber,** Bronze Horse ....
652. **Wagner,** Lohengrin: (Act I andIII) ..
653. **Mendelssohn,** Calm Sea and Prosperous Voyage ....
654. **Rossini,** Semiramis.................
655. **Rossini,** Tancredi..................
656. **Brahms,** Acad. Fest. Ov. ....
657. **Brahms,** Tragic Ov..................
658. **Auber,** Black Domino ....
659. **Auber,** Fra Diavolo ....
660 **Mozart,** Tito.......................

No.
661. **Mozart,** Idomeneo ....
662. **Mozart,** Cosi fan tutte ....
663. **Mozart,** Abduction ....
664. **Smetana,** Bartered Bride ....
665. **Wagner,** Mastersingers....... ...
666. **Wagner,** Parsifal..................
667. **Wagner,** Rienzi ....
668. **Wagner,** Dutchman ....
669. **Wagner,** Tannhäuser ....
670. **Reger,** Comedy Ov. ....
671. **Wagner,** Faust Overt. ....
673. **Volkmann,** Richard III. ....
674. **Volkmann,** Fest-Ouv. ....
675. **Tschaikowsky,** Romeo ....
676. **Gluck,** Iphigenie in Aulide ....
677. **Smetana,** Libussa..................
678. **Suppe,** Poet and Peasant ....
679. **Flotow,** Stradella ....
680. **Flotow,** Martha ....
681. **Bruckner,** G m (posth.) ....
682. **Mendelssohn,** Son and Stranger ....
683. **Mendelssohn,** Athalia ....
684. **Mendelssohn,** St. Paul.............
685. **Rossini,** Barber of Seville ....
686. **Rossini,** Thievish Magpie ....
687. **Pfitzner,** Palestrina, 3 Preludes .....
689. **Auber,** Dumb Girl of Portici.........
690. **Dvořák,** Carnival ....
691. **Gluck,** Orpheus and Eurydice ....
692. **Rimsky-Korsakow,** La grande Paque Russe ....
693. **Lortzing,** Czar and Carpenter........
694. **Kreutzer,** Das Nachtlager von Granada
695. **Mussorgsky,** Howantschina.........
696. **Weber,** Abu Hassan ....
697. **Weber,** Silvana ....
698. **Schubert,** Alfonso and Estrella .....
699. **Glasunow,** Festival Overt. ....
700. **Pfitzner,** Kathchen v. Heilbronn ....
1101. **Humperdinck,** Hänsel und Gretel...
1102. **Gluck,** Alceste ....
1103. **Strauss,** Bat ....
1104. **Lalo,** Le Roi d'Ys ....
1105. **Boieldieu,** Calif of Bagdad ....
1106. **Strauss,** Gipsy Baron ....
1107. **Verdi,** Forza del Destino..........
1108. **Verdi,** Vespri Siciliani.............
1109. **Cimarosa,** Secret Marriage.........
1110. **Rossini,** L'Italiana in Algeri........
1111. **Weber,** Peter Schmoll ....
1112. **Verdi,** Nabucco ....
1113. **Rossini,** Scala di Seta ....
1114. **Handel,** Rodelinde, Ballet Terpsicore
1115. **Tschaikowsky,** Hamlet ....
1116. **Debussy,** L'Apres'-midi d'un Faune.
1117. **Bantock,** The Frogs ....
1118. **Borodin,** Prince Igor ....
1119. **Mozart,** Impressario ....
1120. **Rossini,** Cenerentola ....

CANTATAS AND MOTETS

No.

1001. **Bach,** No. 12: Weinen, Klagen
1002. **Bach,** No. 11: Lobet Gott (Himmelfahrtsorat.)
1003. **Bach,** No. 80: Ein' feste Burg
1004. **Bach,** No. 6: Bleib bei uns
1005. **Bach,** No. 161: Komm, du süsse Todesstunde
1006. **Bach,** ,, Mer han en neue Oberkeet ".
1007. **Bach,** No. 106: Gottes Zeit
1008. **Bach,** No. 56: Kreuzstab-Kantate
1009. **Bach,** No. 79: Gott der Herr ist Sonn'u. Schild
1010. **Bach,** No. 54: Widerstehe doch der Sünde
1011. **Bach,** No. 4: Christ lag in Todesbanden
1012. **Bach,** No. 1: Wie schön leuchtet der Morgenstern
1013. **Bach,** No. 34: O ewiges Feuer
1014. **Bach,** No. 81: Jesus schläft, was soll ich hoffen
1015. **Bach,** No. 85: Ich bin ein guter Hirt.
1016. **Bach,** No. 31: Der Himmel lacht
1017. **Bach,** No. 60: O Ewigkeit, du Donnerwort
1018. **Bach,** No. 50: Nun ist das Heil
1019. **Bach,** No. 65: Sie werden aus Saba alle kommen
1020. **Bach,** No. 140: Wachet auf
1021. **Bach,** No. 55: Ich armer Mensch, ich Sündenknecht

No.

1022. **Mozart,** Exultate jubilate
1023. **Bach,** No. 104: Du Hirte Israel
1024. **Bach,** No. 182: Himmelskönig, sei willkommen
1025. **Bach,** No. 46: Schauet doch
1026. **Bach,** No. 123: Liebster Emanuel
1027. **Bach,** No. 19: Es erhub sich
1028. **Bach,** No. 8: Liebster Gott
1029. **Bach,** No. 21: Ich hatte viel Bekümmernis
1030. **Bach,** No. 119: Preise, Jerusalem
1031. **Bach,** No. 78: Jesu, der du meine Seele
1032. **Bach,** No. 176: Es ist ein trotzig und verzagt Ding
1033. **Bach,** No. 92: Ich hab in Gottes Herz und Sinn
1034. **Bach,** No. 155: Mein Gott, wie lang, ach lange
1035. **Bach,** Motette: Singet dem Herrn
1036. **Bach,** No. 39: Brich dem Hungrigen dein Brot
1037. **Bach,** Kaffee-Kantate
1038. **Bach,** No. 51: Jauchzet Gott in allen Landen
1039. **Bach,** Nr 7: Christ, unser Herr, zum Jordan kam
1040. **Bach,** No. 105: Herr, gehe nicht ins Gericht
1042. **Bach,** No.67: Halt im Gedüchtnis Jesus Christ

CONCERTOS

701. **Beethoven,** Viol. Conc D
702. **Mendelssohn,** Vl. Ct. E m
703. **Spohr,** V. Ct. A m (Vocal Sc.)
704. **Beethoven,** Piano Ct. C m
705. **Beethoven,** Piano Ct., G
706. **Beethoven,** Piano Ct., E♭
707. **Schumann,** Piano Ct., A m
708. **Tschaikowsky,** Viol. C., D
709. **Tschaikowsky,** Piano Ct., B♭m
710. **Lizt,** Piano Ct., E♭
711. **Bach,** Vl. Ct., A m
712. **Bach,** Vl. Ct., E
713. **Brahms,** Piano Ct., D m
714. **Bruch,** Viol.-Ct., G m
715. **Brahms,** Piano-Ct., B♭
716. **Brahms,** Viol. Ct., D
717. **Mozart,** Vl. Ct., A [219]
718. **Mozart,** Vl Ct., E♭ [268]
719. **Mozart,** Piano Ct., D [537]
720. **Liszt,** Piano-Ct., A
721. **Mozart,** Piano-Ct., D m [466]
722. **Liszt,** Totentanz (Siloti)
723. **Brahms,** Ct. f. Vl. & Vc., A m
724. **Beethoven,** Piano-Ct., C
725. **Beethoven,** Piano-Ct., B♭
726. **Grieg,** Piano-Ct., A m
727. **Bach,** Ct. f. 2 Vlns. D m
728. **Lalo,** Symph. espagnole
729. **Beethoven,** Triple Conc, C
730. **Bach,** C f. 2 Pianos, C
731. **Bach,** C f. 2 Pianos, C m
732. **Bach,** C f. 3 Pianos, D m
733. **Bach,** C f. 3 Pianos, C
734. **Mozart,** Symph. conc. f. Violin, and Viola, E♭ [364]
735. **Dohnányi,** Variat. on a Nursery Rhyme
736. **Mozart,** f. Piano Conc., A [488]
737. **Mozart,** Piano-C., E♭ [482]
738. **Franck,** Symph. Variat.
739. **Mozart,** Piano-C., C [467]
740. **Mozart,** Piano-C., C m [491]
741. **Mozart,** C. f. 2 Pianos, E♭ [365]
742. **Mozart,** Piano-C., E♭ [271]
743. **Mozart,** Piano-C., B♭ [450]
744. **Bach,** Piano-C., D m
745. **Bach,** Piano-C., F m
746. **Weber,** Conc. Piece f. P. F m
747. **Mozart,** Vl. C. G [216]
748. **Mozart,** Vl. C. D [218]
749. **Vivaldi,** Conc. NO. 10, B m
750. **Vivaldi,** Conc. No. 11 D m
751. **Dvořák,** Vl. C. A m
752. **Glasunow,** Vl. C. A m
753. **Vivaldi,** Vl C. A m No. 6
754. **Vivaldi,** Vl. C. G m
755. **Mozart,** Symph. conc. E♭ [Anh. No. 9]
756. **Viotti,** Vl. C. A m, No. 22
757. **Bach,** C. f. P., V.u.Fl. A m
758. **Vivaldi,** Fl. Conc. D
759. **Bach,** C. f. 4 Ps. A m
760. **Mozart,** Piano-Ct., G [453]
761. **Mozart,** Piano-Ct., F [459]
762. **Vivaldi,** Ct. f. 2 Viol. A m
763. **Mozart,** Vl. Ct., B♭ [207]
764. **Mozart,** Vl. Ct., D [211]
765. **J.Chr.Bach,** Sinf. conc., A

L.B.H.